INTERIORS

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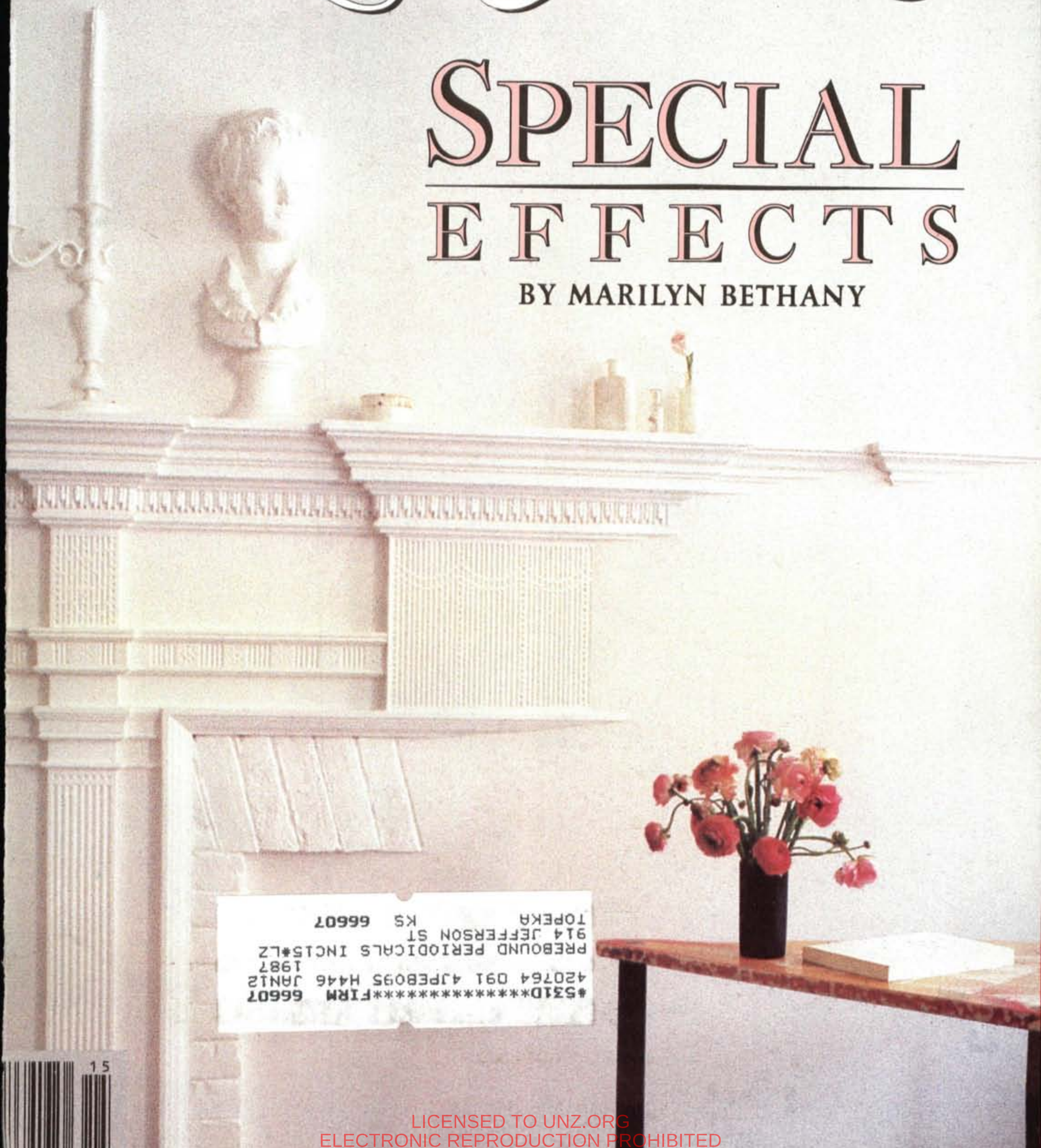
NEW YORK

SPECIAL EFFECTS

BY MARILYN BETHANY



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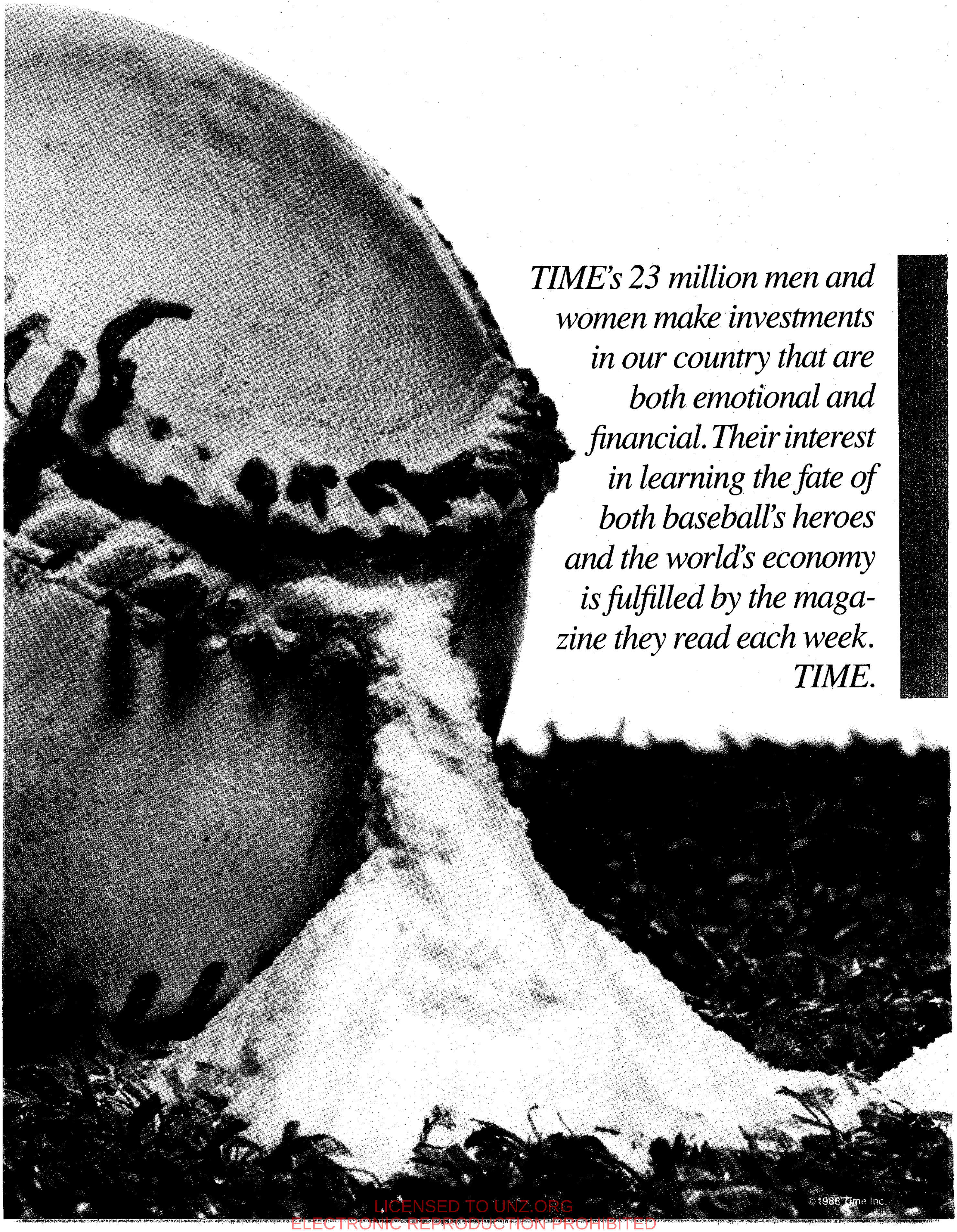

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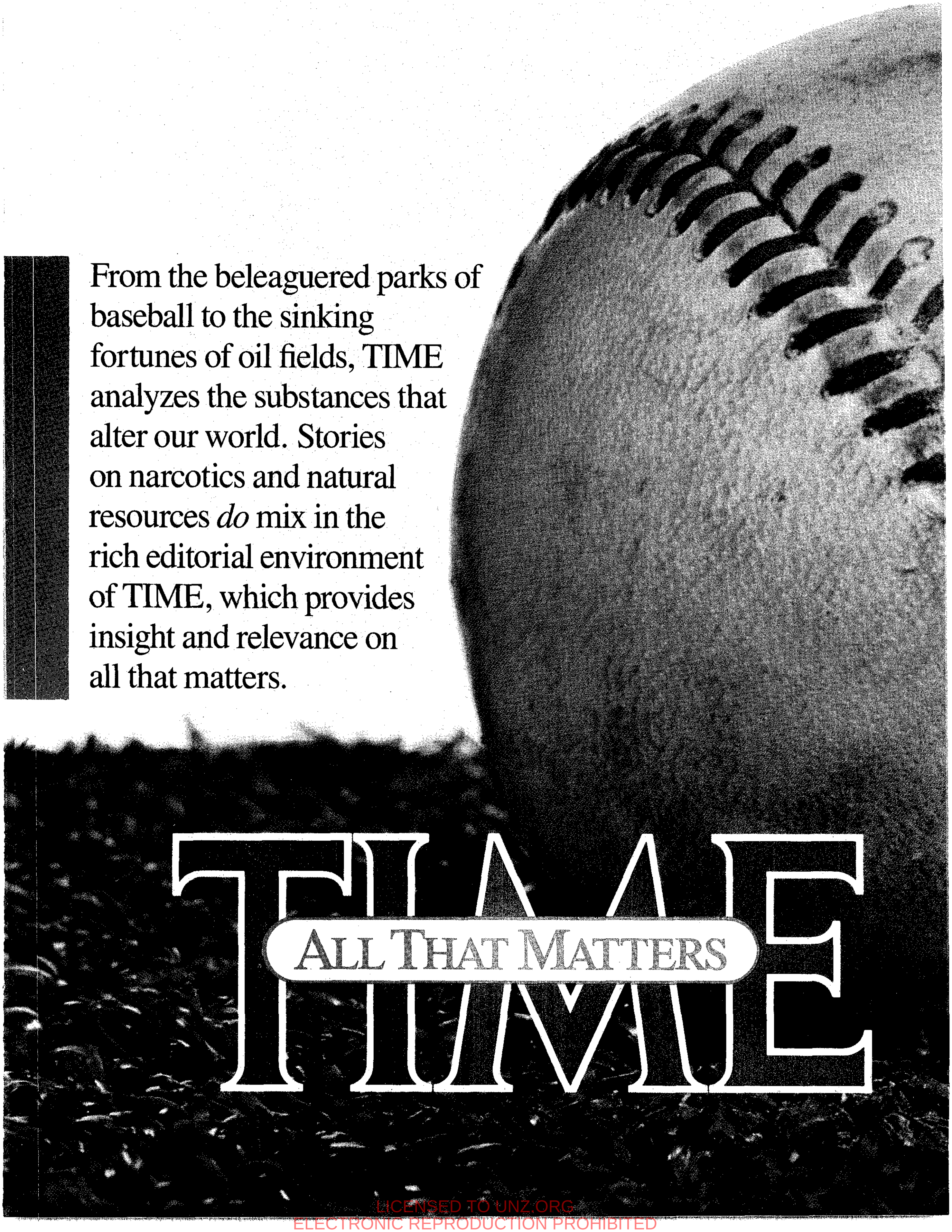

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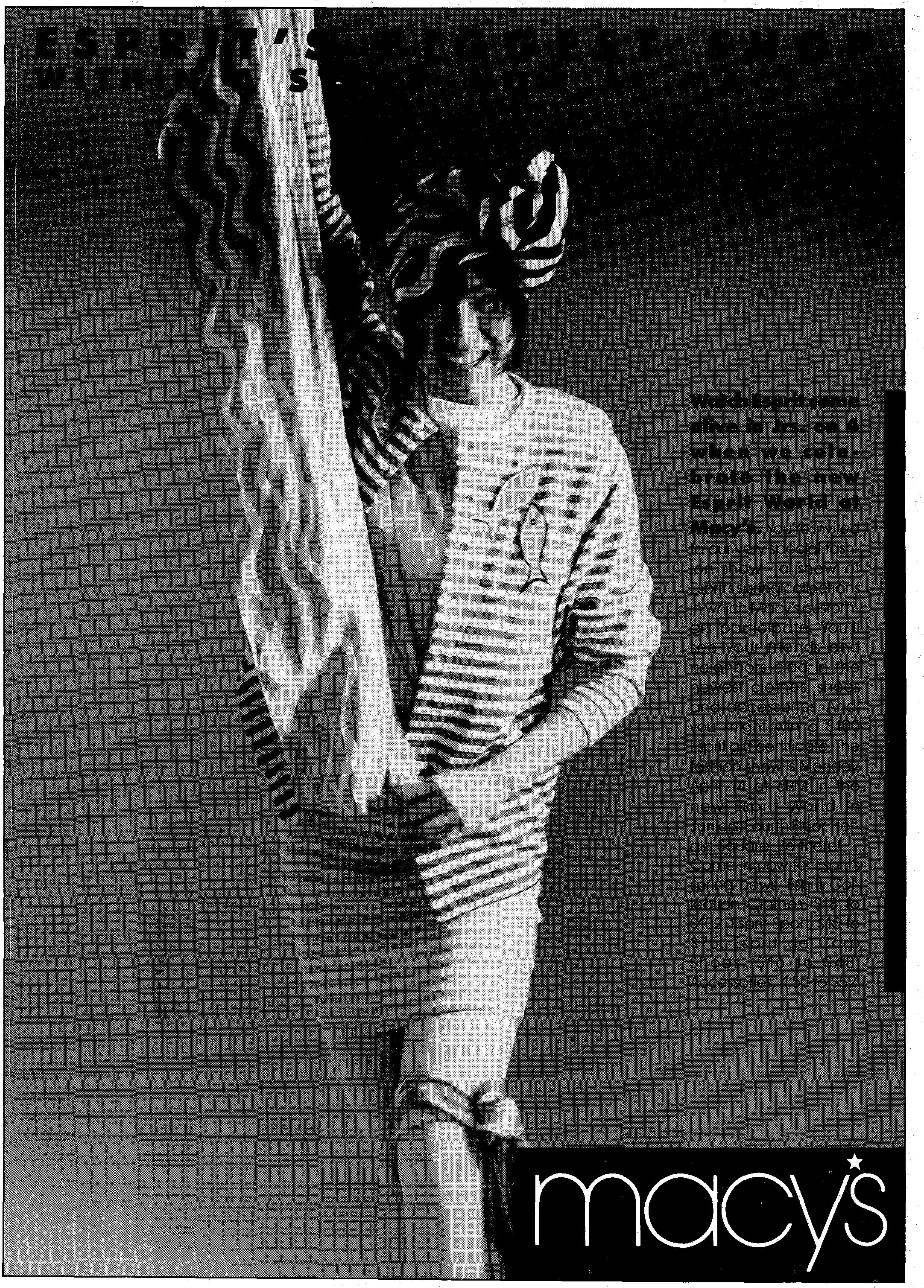
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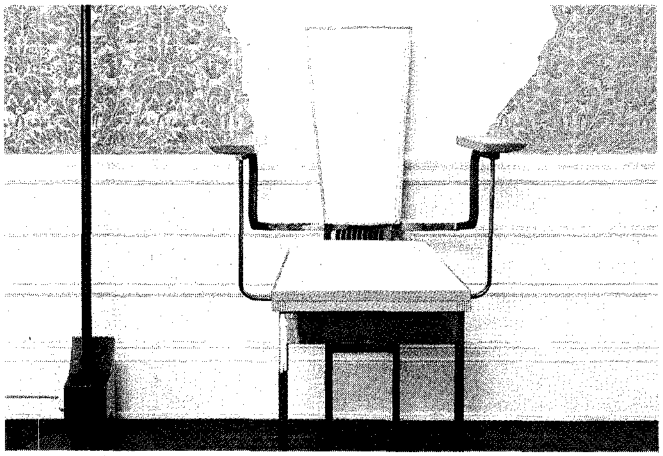
BY EDWIN DIAMOND

Felix Rohatyn and Jackie Onassis, Lee Iacocca and Nancy Reagan, Katharine Graham and Ralph Nader. These are the unknockables—public figures who've gone beyond mere celebrity to become enshrined in the national consciousness, like the presidents whose faces adorn Mount Rushmore. Public icons are created by the confluence of national mood, good P.R., and the workings of the press. Whatever their personal achievements, the unknockables' greatest accomplishment is that they make people feel good about themselves.



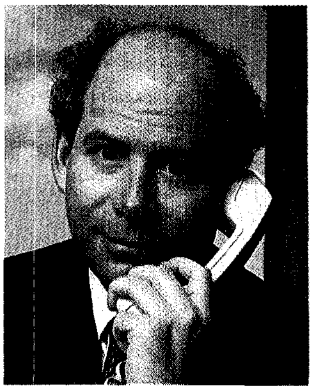
42 Interiors: Special Effects

BY MARILYN BETHANY

There's a new attitude in interior design these days: Designers have opened their eyes to charm, humor, and quality. With tongue ever so slightly in cheek, they are stippling, sponging, and turning everything into *faux marbre*. Artists who once worked exclusively on canvas are now painting walls, furniture craftsmen who were solemn about wood have lightened up—and even the most opulent interiors have a touch of nuttiness to them.

68 Spoils Sport

BY DAVID BLUM



Donald Drapkin is a merger lawyer—in fact, he's the hottest young merger lawyer in America. One week, Drapkin, 38, will be defending Walt Disney from a hostile takeover attempt; another week, he'll be at the head of a hostile attempt to take over Revlon. He handles multi-million-dollar deals all the time, lunches with the rich and powerful, wears expensive suits, and last year made about $500,000. "He thinks the business, he dreams the business, he eats and sleeps the business," says a friend. "Let's face it, he *is* the business."

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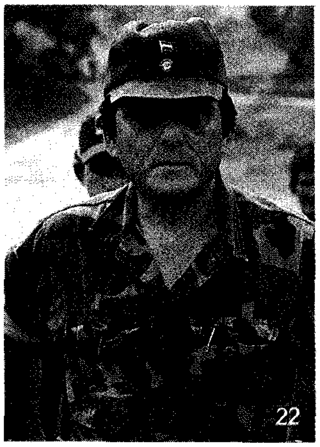

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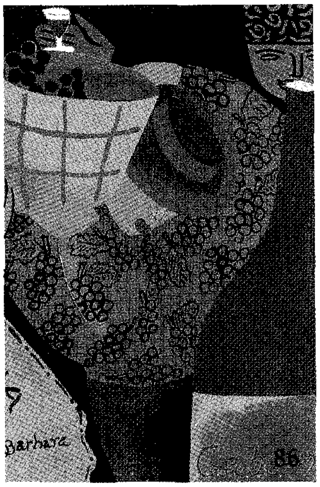

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Compact-disc releases add luster to Furtwängler, Reiner, Callas, and other artists of the past.

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Cover: Photograph by Oberto Gili.
Laurie Mallet's house designed by SITE. *Table by Howard Crouch and Marla Weinhoff.*

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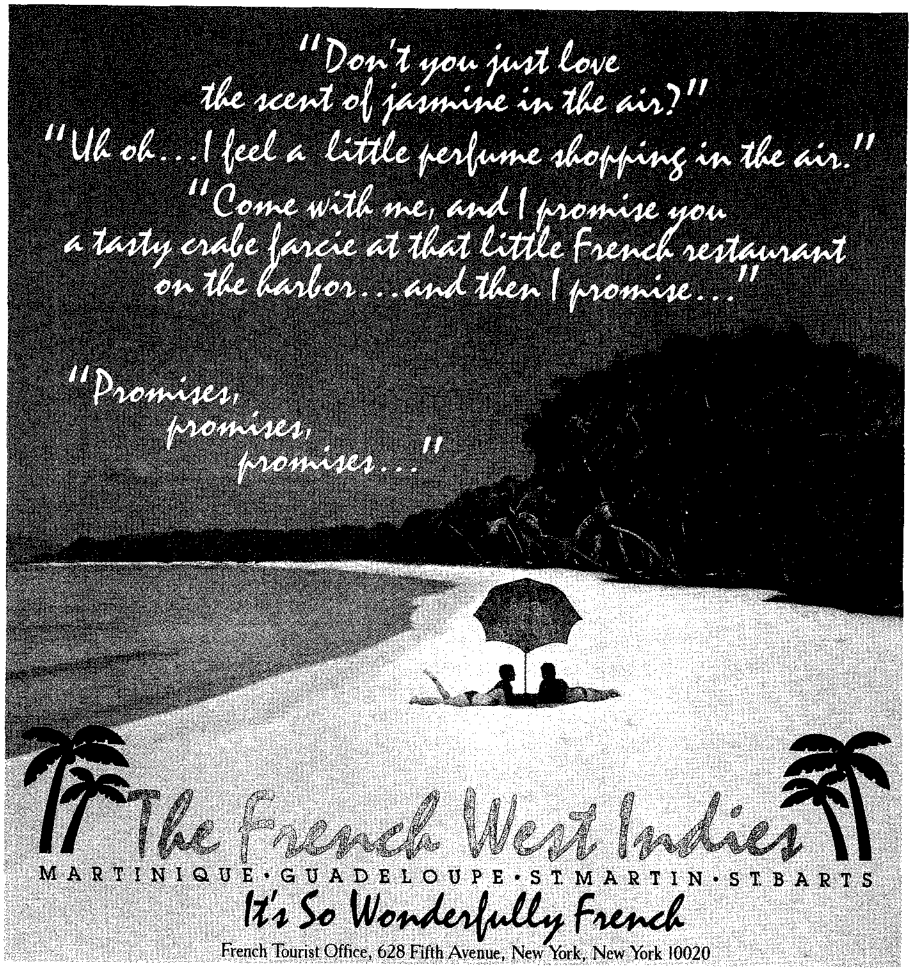

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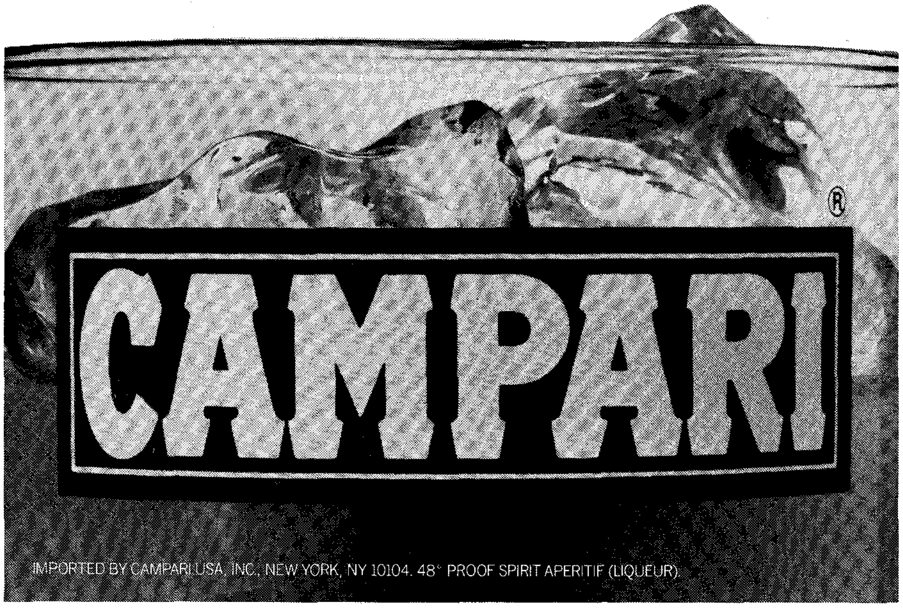

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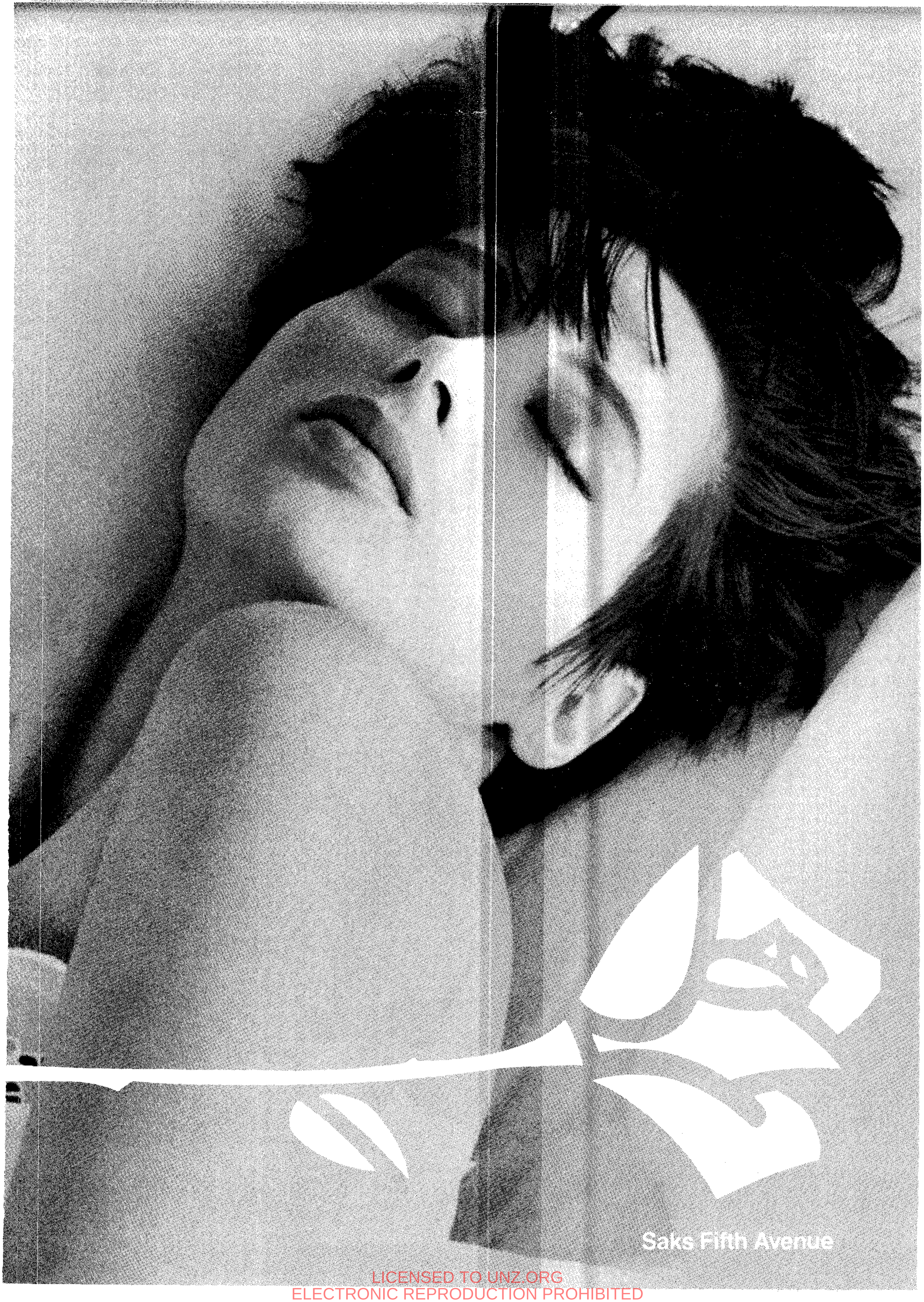

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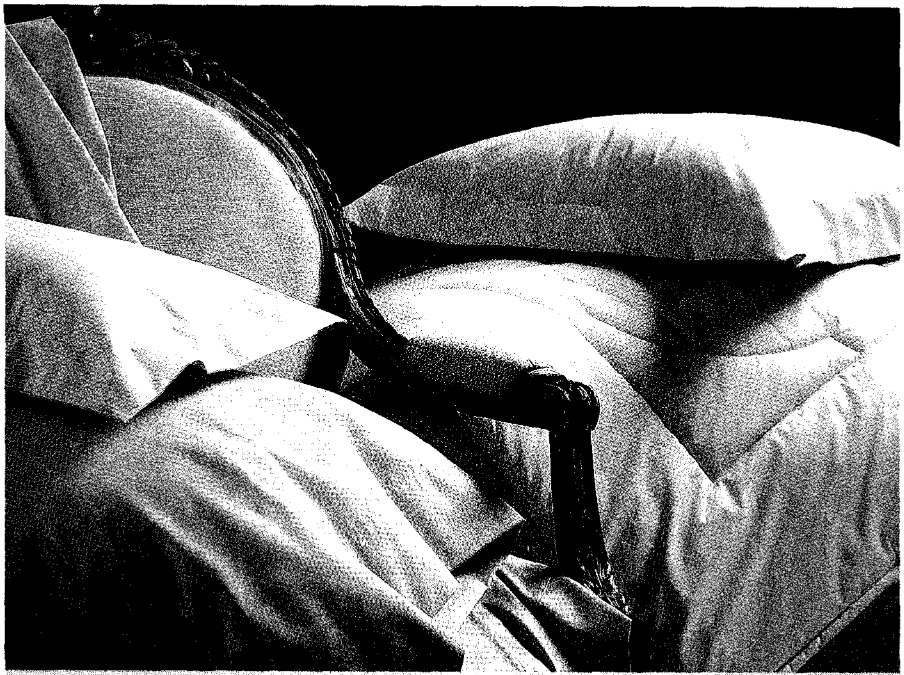

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LETTERS

A Hotel Is Not a Home

MY HEART GOES OUT TO THE CO-OP OWNer who claims that by housing homeless families near his building, the city "has destroyed [his] investment" ["Cityside: To Have and Have Not," by Eric Pooley, March 31]. Alas. If only the families were evicted, he could get the $75,000 he wants for his apartment. But then again, if they were all thrown out, they'd probably end up sleeping on nearby sidewalks, further lowering property values. Tsk! Some people just don't have it easy.

Gregory Greenberg
Manhattan

"TO HAVE AND HAVE NOT" FAILED TO make the important connection between federal subsidies and welfare hotels. If families are placed in "temporary housing," i.e., converted hotels, the federal government subsidizes the exorbitant payments made to hotel owners by 50 percent. This explains why a family of four is housed in a single room that costs $1,590 a month, which could pay for an apartment in virtually any borough of the city—thus ending the deplorable conditions described in this article.

Since this misguided legislation creates slums out of formerly decent hotels, and the Human Resources Administration "forgets" to inform neighborhood residents about its plans to convert these facilities, can anyone blame taxpayers and neighbors for feeling as victimized as the poor families who must call the Prince George home?

Abigail E. Laufer
Manhattan

The Real 'New York'

THERE IS NOTHING NEW IN PSYCHOANAlysts fighting over power, prestige, and other perfectly ordinary objects of human rivalry ["What Would Freud Think?" by Dinitia Smith, March 31]. From the beginning, as in any field, technical issues have often fronted for the real reasons behind impassioned quarrels. Psychoanalysis and psychoanalysts have conspicuously resisted scientific investigation of their assertions. You don't have to be an analyst to notice that people are apt to become fractious and dogmatic when they feel compelled to draw a mountain's worth of conclusions from a molehill's worth of hard data. And why should we expect otherwise? It's hard enough to keep human failings

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out of the consulting room. To do so 24 hours a day, seven days a week, is a tall order—even for the well analyzed.

John W. Bush
Brooklyn

"NOTHING IS SO FIRMLY BELIEVED AS what we least know": Montaigne's comment would fit well over the portals of the New York Psychoanalytic Society. My experience there was a nightmare: I was assigned to a Prussian analyst who knitted during our sessions and raised her fee every time someone else raised his. Bravo, *New York*, for revealing some of the inner-sanctum workings of "The New York."

Name withheld
Manhattan

SINCE I AM BETTER KNOWN AS A PROSE writer than as a lyricist, it was with delighted surprise that I saw my verses reprinted in "What Would Freud Think?" The entertainment at the New York Psychoanalytic Society's fiftieth-birthday party at the Pierre consisted of good-natured fun-poking: some slides by Dr. Jacob Arlow, a song composed by Frank Loesser, and about ten songs written by me (and sung by the analysts) that were parodies of Gilbert and Sullivan. The title of this frolic was "With a Goya in Your Foyer, You Can Tackle Paranoia."

Bel Kaufman
Manhattan

DINITIA SMITH LEAVES READERS WITH the impression not only that the New York Psychoanalytic Society is a bed of power-hungry, pretentious fops whose petty bickerings are irrelevant to real life but that psychoanalysis itself is irrelevant.

Therapy is not a competition between the psychiatrist who uses drugs, the psychologist who does behavior modification, and the social worker who does group or family therapy. It is using what works best for a particular person and a particular problem. If one does not believe in psychoanalysis as a substitute for religion, then one can appreciate that psychoanalytic psychotherapy works for some people but not all.

Psychoanalysis is not irrelevant. It simply is not relevant for all things, for all people, for all times and places. While drugs may alleviate anxiety and depression more quickly and behavior modification may alleviate sexual problems and addictions faster, there is no better or more effective way of learning as much about oneself as a person and becoming the best human being one can than psychoanalysis.

Some individuals spend their entire lives preparing for the priesthood or the rabbinate, or simply studying the Bible in order to learn the truth. That individuals who could make much more money pre-

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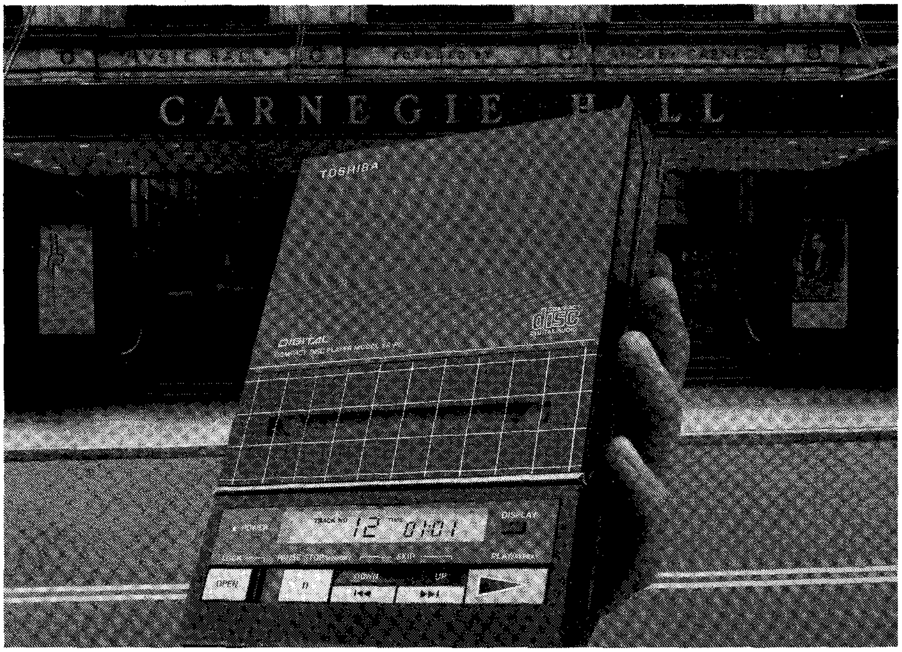

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scribing drugs, doing behavior modification, hypnotherapy, group therapy—or just telling people how to live their lives—are still spending their time trying to learn how to help people enhance themselves is a credit to our civilization. Man's greatest triumph is the complexity of his thought; as long as there are people who will learn how to use that thought to help others achieve enlightenment, the human race is not lost. All psychoanalysts, whether M.D.'s, psychologists, social workers, or students of human nature, are dedicated to that end.

George Frank, Ph.D.
Director, Training Institute
National Psychological Association
for Psychoanalysis
Manhattan

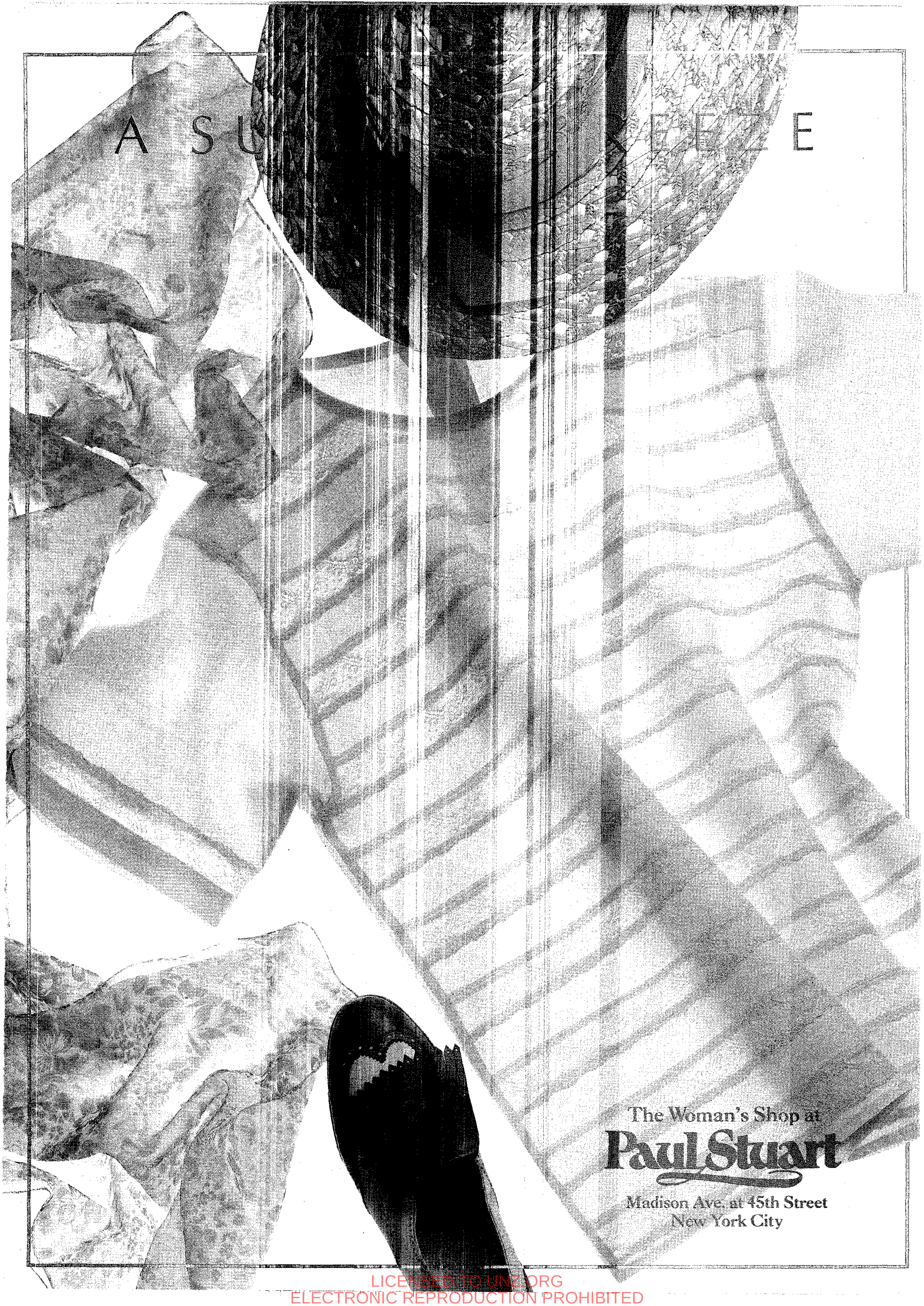
King Hassan II's Hidden Agenda

New York READERS ARE SAVVY ENOUGH to realize that any African monarch whose kingdom has a gross national product of less than $800 per capita does not pay for the lavish entertainment of a planeload of American celebrities without expecting something in return ["Fast Track: Morocco-Bound," by Rhoda Koenig, March 24]. In the case of Morocco, King Hassan II and his American agents are vigorously promoting an image of Oriental sumptuousness, thus diverting attention from Morocco's grim record of human-rights violations.

While the socialites were satiating themselves in the Royal Palace, hundreds of Moroccan men and women arrested for the nonviolent expression of their beliefs were wasting away in cold, dank cells. Some of them are handcuffed and kept in the dark for years. Prisoners, including teachers, students, and journalists, report that they are denied adequate food and drinking water. Basic amenities, such as a change of clothes and a blanket to sleep on, are also withheld, but most disturbing is the systematic torture and ill treatment of detainees by Moroccan security officials.

In a recent report, *Torture in Morocco,* Amnesty International documented seven kinds of torture, including electroshock to sensitive parts of the body and severe beatings. Last November, Tahani Amine, a 29-year-old engineer, married with one child, died, reportedly as a result of being tortured in the Derb Moulay Cherif prison in Casablanca. Amine's death illustrates the high risk Moroccans face of being ill treated when they are held incommunicado and denied access to legal counsel, doctors, or their loved ones for as long as two years.

Morocco is considered a close American ally and receives $140 million annually in U.S. aid. Insufficient attention to human-rights violations played a significant role in the recent downfall of American allies in Haiti and the Philippines. It is important that human-rights con-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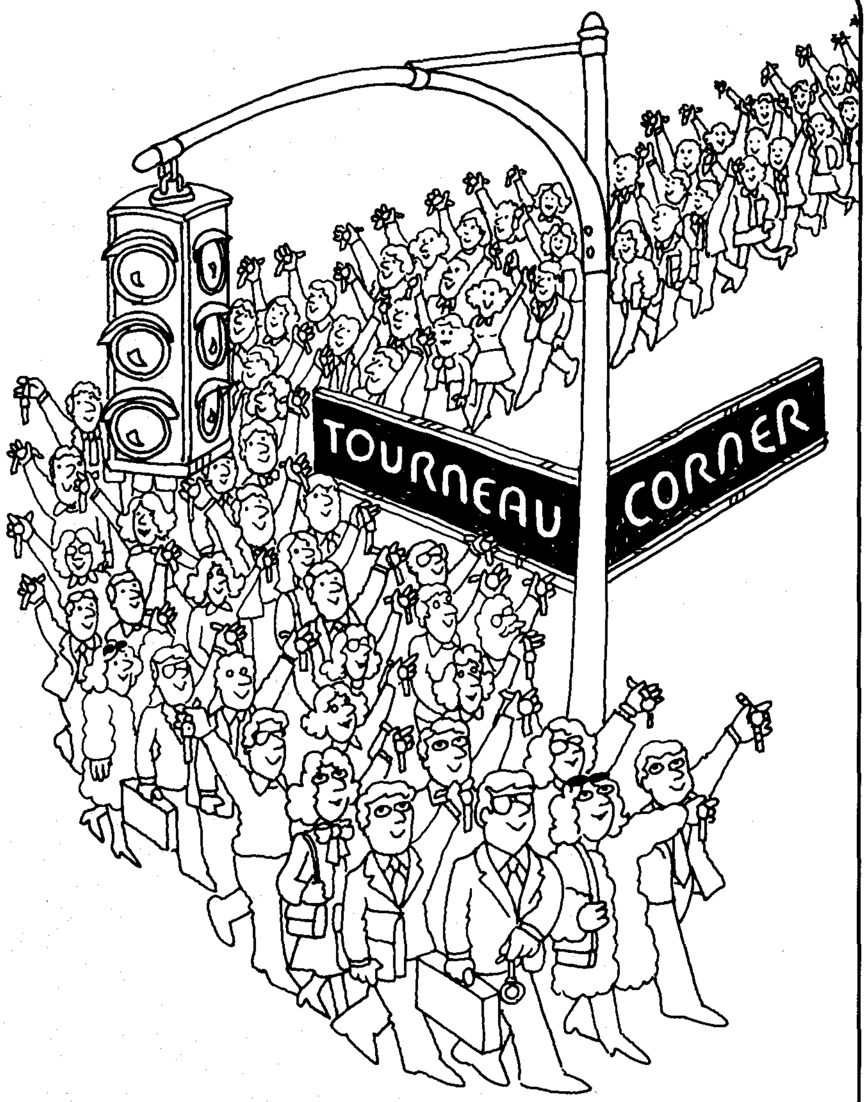

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John G. Healey
Executive director
Amnesty International, U.S.A.
Manhattan

Expensive Medicine

MY SON JUST WENT THROUGH THE DR. Berger process ["Dr. Diet," by Ellen Hopkins, March 17] at a cost of $3,000, and there was no pre-screening procedure or physician referral required. The bottom line: "He just has childhood allergies—keep buying the vitamins we sell." Did I feel I had been had? I sure did—and so has the medical industry. My son's previous allergist gave me similar advice three years ago for $300!

Millie McCoy
Manhattan

Battle of the Stars

AS A CAST MEMBER OF THE FEBRUARY 3 Carnegie Hall concert for Jan Wallman, and as a longtime colleague and friend of Judy Kreston's, I am appalled at the charges leveled against Kreston by Jeanie Kasindorf ["Intelligencer: Joan Rivers's Pals in a Pout," March 10].

True, "the stars . . . pitched in," but only after Kreston came up with the idea, called the performers, and used her own funds to rent the hall, engage a press agent, hire musicians, take two advertisements in the *Times*, order posters and leaflets, and arrange a catered rehearsal lunch for the entire company.

The allegation that she "used" her brother, Tom Cottle, as the master of ceremonies is equally ludicrous. Cottle is a media celebrity in his own right. He told me, "I want to help Jan. She's been good to my sister." Jan Wallman did receive an accounting of the receipts from Kreston and from Carnegie Hall. She was the only one who merited one. What's more, she refers to the evening, hardly "a fiasco," as "the greatest night of my life."

How unfortunate that an evening planned in love should degenerate into the baseless sniping of injured egos.

Arthur Kirson
Manhattan

The Woman in Question

I WOULD LIKE TO KNOW WHY JOAN HELpern—mother, child psychologist, and Harvard Ph.D. candidate—was described as "Jewish mother Joan [who] plays president and CEO to David senior's chairman of the board" ["Fast Track: Sole Sister," by Marilyn Bethany, March 10]. The woman is responsible for co-founding a $60-million business. Your condescension and perpetuation of the myth that women need not be taken seriously (in the boardroom as well as out) is offensive and appalling.

Nancy B. Eisenberg
Manhattan

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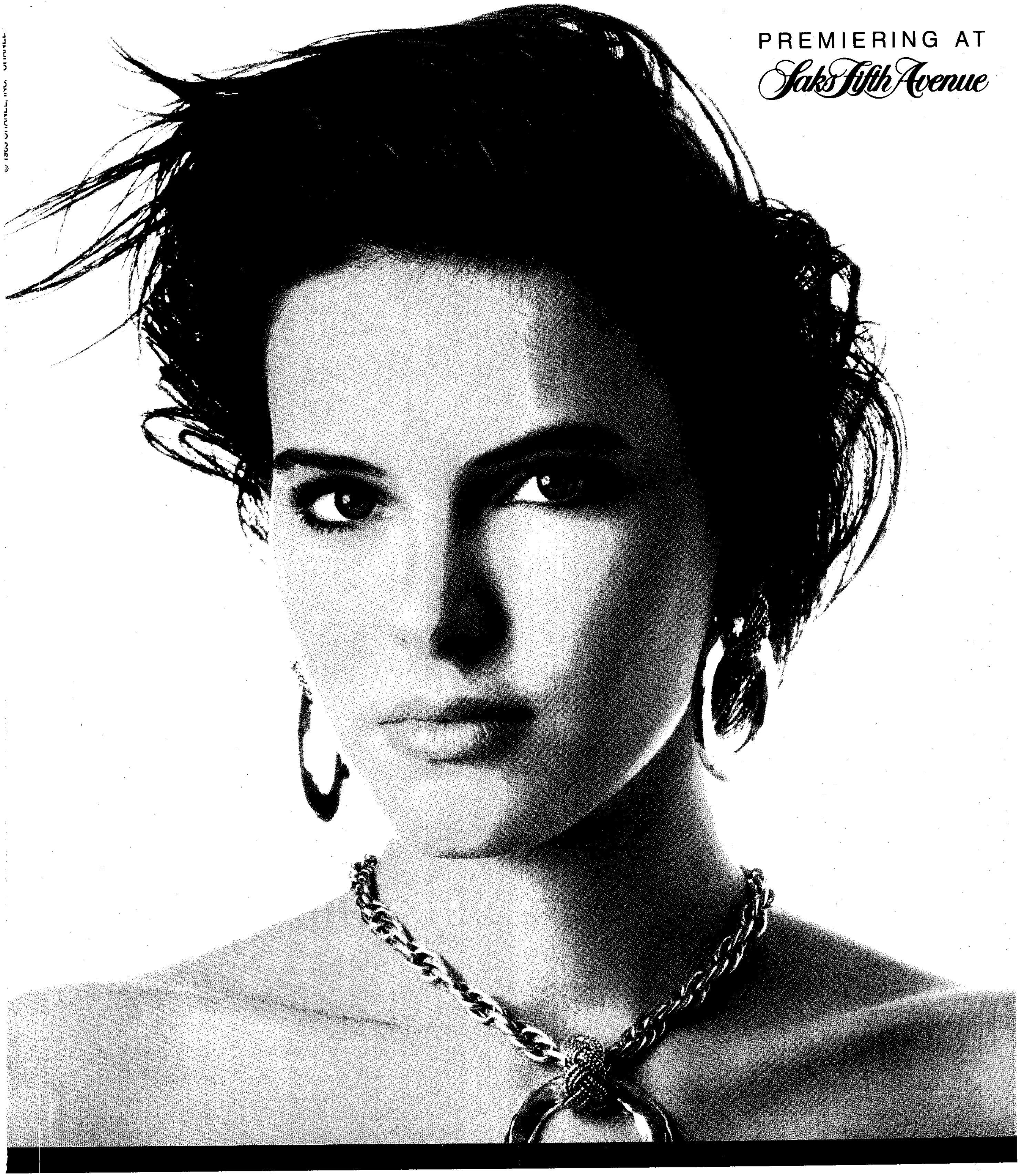
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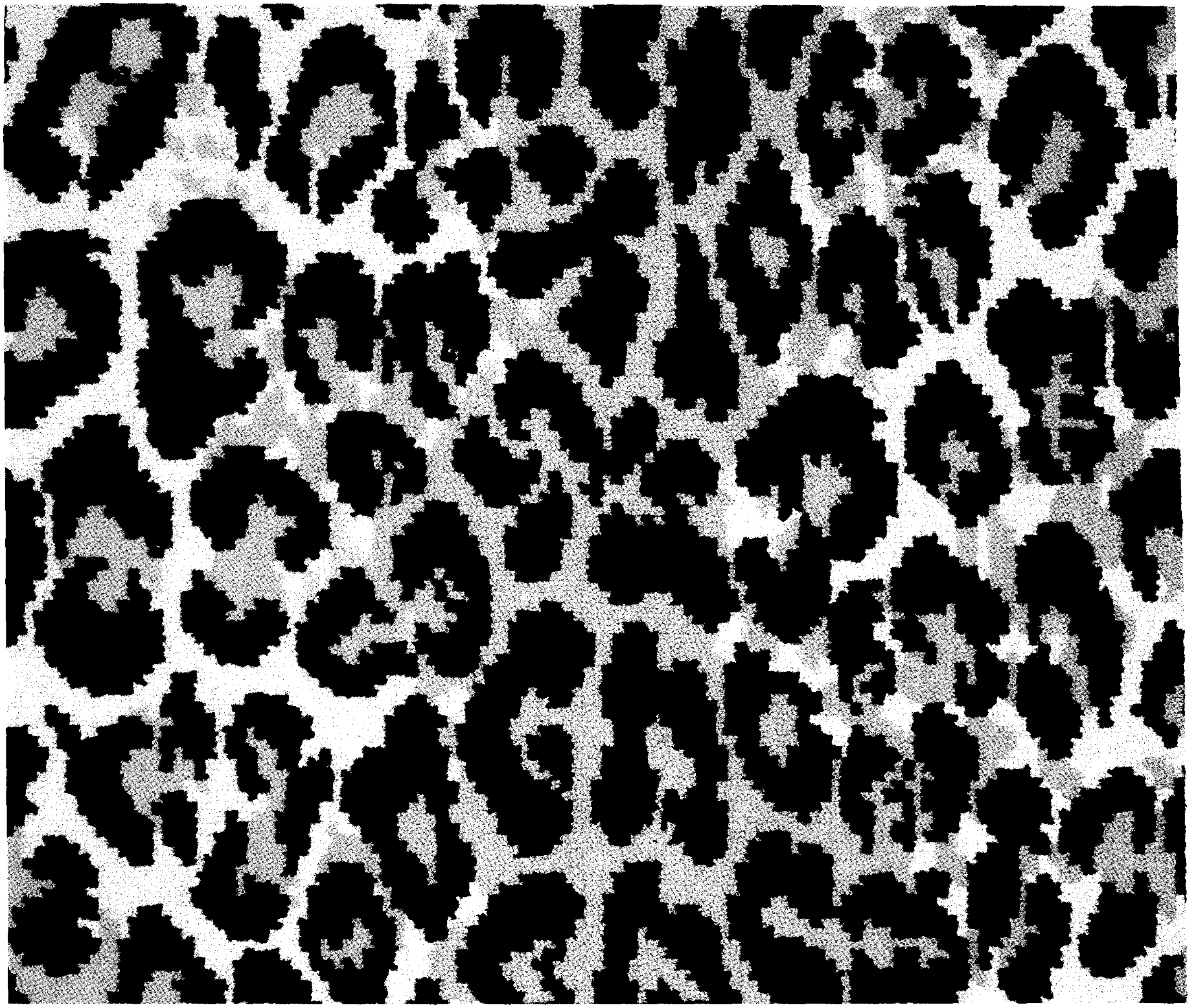

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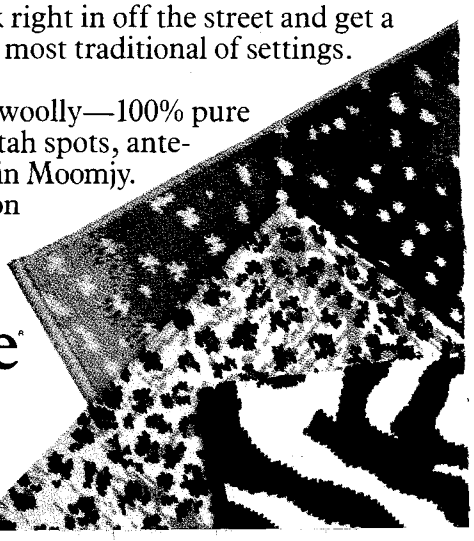

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CLAIBORNE QUESTIONS...*NEWSDAY* NAPS...PAGE-ONE PROBLEMS...PERKY *PICTURE WEEK*

TIMES PONDERS CRAIG'S MENU

What's really cooking with Craig Claiborne and *The New York Times Magazine*? One restaurant source reports that a *Times Magazine* editor is telling a number of food writers around town that the magazine is about to make some changes in its "Food" column and is asking new writers to contribute to it.

Claiborne, who has written between 45 and 52 columns each year, said he was "still a little bit in the dark about precisely what is going on" at the magazine. "I must tell you that I know so little about any of this," he said. "They have some new projects they have outlined for me, but it's very complicated, and I really don't know what they have in mind. There's an editor there, Randall Rothenberg, who might be more helpful."

Rothenberg would say only that the new plans "will ultimately make everybody happy," and referred further questions to the magazine's editor, Ed Klein. The editor said that the *Times* had no intention of reducing Claiborne's role. "All I've been doing is looking into how we can improve the column," he said. "We do that with every section from time to time."

SAM SHEPARD'S BID FOR BROADWAY

Sam Shepard is reworking *The Tooth of Crime*, his 1972 play about two rock-and-roll stars, and plans to take it to Broadway next year. The play, which was first staged in London, will be produced by Wolf Gang, the company started by Steppenwolf artistic director Gary Sinise. Shepard, who wrote the score for the original play, plans to have a major rock-and-roll composer do the music this time around. He and Sinise are telling their friends that they hope to find a star like Mick Jagger or David Bowie who could handle the acting as well as the music.

NEWSDAY'S DUBIOUS ACHIEVEMENT

To the media crowd, it sounded like a first. *Newsday*'s Sunday magazine last week ran a story that so closely matched *Esquire*'s "Dubious Achievements" awards that even some of the headlines were the same as those in *Esquire*'s 1984, 1985, and 1986 issues. In an article entitled "Dubious Achievers," eight out of sixteen headlines were exact or close copies of *Esquire* headlines (ONE INFLATABLE PULITZER PRIZE, WITH BATTERIES became ONE INFLATABLE PULITZER, PLEASE; NOW THAT THAT'S SETTLED, LET'S MOVE ON TO WORLD HUNGER became AND NOW THAT THAT'S SETTLED, LET'S MOVE ON TO WORLD HUNGER; STILL, IT LOOKED GREAT WITH THE SOFA became STILL, THEY LOOKED GREAT OVER THE SOFA).

Newsday Magazine executive editor John Montorio, who got a call from a startled *Esquire* editor, denied that his staff had plagiarized *Esquire*'s headlines. "The headlines were written by a group of editors just sitting around having a bull session," he said. "We did not have the old *Esquires* in front of us. I think what we're talking about here is two groups of people who think the same way. And it's hard for them to believe that somebody else could have the same idea."

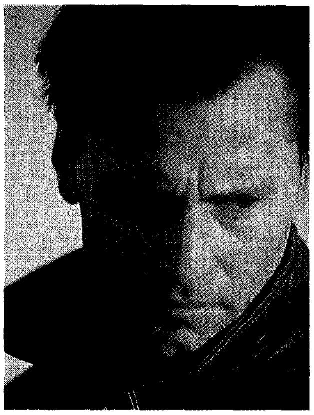
FRONT-PAGE FLAP AT WASHINGTON *POST*

The Sondra Gotlieb story has caused a bit of soul-searching at the Washington *Post*. In an internal memo, the *Post*'s new ombudsman, Joe Laitin, criticized the paper for carrying the story on Gotlieb, the Canadian ambassador's wife who slapped her social secretary, in the "Style" section instead of on the front page. "If ever there was a story that begged for a three-column headline on Page One," Laitin wrote, "this was it. . . . It is the kind of story that will be devoured with delight by the power elite of the capital, domestic and foreign, and gobbled up with the same ravenous appetite by affluent suburbanites in Virginia and Maryland and by 9-to-5 government workers in the District."

Laitin also cited a decision three months ago to run a story in "Style" on the arrest of Teddy Kennedy's bodyguard for carrying a Beretta and an Uzi. Laitin suggested that the *Post* no longer rely on each section's editors to recommend page-one material. The paper should, he said, assign one person to be sure the right stories make the front page.

NEW LOOK FOR *PICTURE WEEK*

Dick Stolley's *Picture Week* team at Time Inc. is only a week away from finishing the first of two new prototypes of the magazine. Time has spent an estimated $6-million to $8 million testing *Picture Week* in selected markets around the country but has had mixed results. Stolley is hoping to save the



SHEPARD

Esquire
Man At His Best
Dubious Achievements of 1985!
YUCK!
YUCK!
PLUCK!
YUCK!

AN *ESQUIRE* ORIGINAL

GOTLIEB

Photographs: top, John Bryson/Sygma; bottom, Judy Sloan/Gamma-Liaison.

CUOMO TAKES AIM...LISA SLIWA BULKS UP...PARENTAL PRESSURE...LEFRAK'S LICENSE

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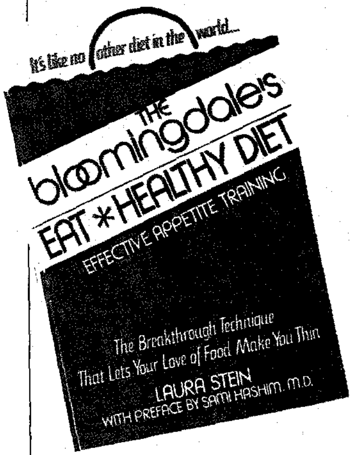
LEFRAK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WITH PREFACE BY SAMI HASHIM, M.D.

THE DIET BOOK

magazine with one of the new versions.

"It's been completely restyled," one Time Inc.-er says. "It has a new logo, a cleaner look, and a lot more practical information—what people around here are calling the 'you' factor, versus the 'they' factor. Whether it goes will probably come down to what Henry Grunwald thinks. Henry has a huge say over this baby."

……

A TAXING TACK FOR ANDY O'ROURKE

Expect to hear a lot about Westchester County property taxes in the next seven months if Andy O'Rourke decides to run for governor. Mario Cuomo's strategists are already trying to come up with campaign themes to use against the Westchester County Executive. At the top of their list: He's a man you can count on to raise taxes. "He couldn't balance his county budget," one Cuomo aide says, "so he asked for an 11.1 percent property-tax hike last year and got 8.8. It's something the governor has never done."

O'Rourke has a ready response. "The counties raise taxes because the state won't give us what we need," he says. "I've been fighting with them for years. They always find a new way to try to take money from us. It's an issue I can't wait to talk about."

HUNTER FLUNKS PARENT WRITING

Parents will no longer be able to count so heavily on their own essays to get their three- or four-year-olds into the highly competitive Hunter College Elementary School. Starting this year, the admissions people at Hunter—which many parents feel is the only public grammar school in the city to offer the equivalent of a private-school education—will no longer read parents' essays as a second step in determining who gets in. In previous years, the weakest applicants were screened out with an IQ test; the next cut was made on the basis of parents' essays. Now the school is using a computer to whittle down the top IQ-test scorers, making a random selection of semifinalists from different ethnic backgrounds. The parents' essays are read only late in the process.

Some parents are complaining about the random system. But Dr. Evelyn Rich, assistant dean for the Hunter Campus Schools, defends the changes. "We are admitting gifted kids," she says, "not gifted parents." —LISA DE MORAES

……

LEFRAK AND THOSE 'DESIGNER' PLATES

There were a few raised eyebrows at the Saratoga Performing Arts Center recently when the *Daily News*, after talking to Sam Lefrak, included the center among projects the developer has built. Lefrak, who was responding to a report that he is one of several prominent New Yorkers with "official" state license plates, said he'd been given them because he had done so much work for the state, including work on the arts center.

Albany developer Lewis Swyer, the contractor on the job, said, "I don't know what he's talking about. He was on the arts center's board. All I remember that he had to do with construction is that someone in his office came up for a couple of hours one day and reviewed the plans."

Sam Lefrak said he didn't know what *Swyer* was talking about, and told *New York* to talk to the arts center's architect, Arnold Vollmer, who confirmed that Lefrak played a "very key role" in the project. Said Lefrak, "We used Swyer as the contractor because I couldn't do it—it was a conflict of interest. He was strictly for hire."

……

A NEW DOC FOR THAT DIET BOOK?

St. Martin's Press and Laura Stein, the author of *Bloomingdale's Eat Healthy Diet*, are searching for a doctor to write a preface to replace the present one in future printings of the book.

The original preface was written by Dr. Sami Hashim, who is chairman of the nutrition department at St. Luke's–Roosevelt Hospital. Hashim's lawyer is trying to force St. Martin's to stop further distribution of books that include Hashim's preface. The doctor's attorney, Tom Andrews, claims Stein and St. Martin's refused to sign a contract to pay Hashim for his services.

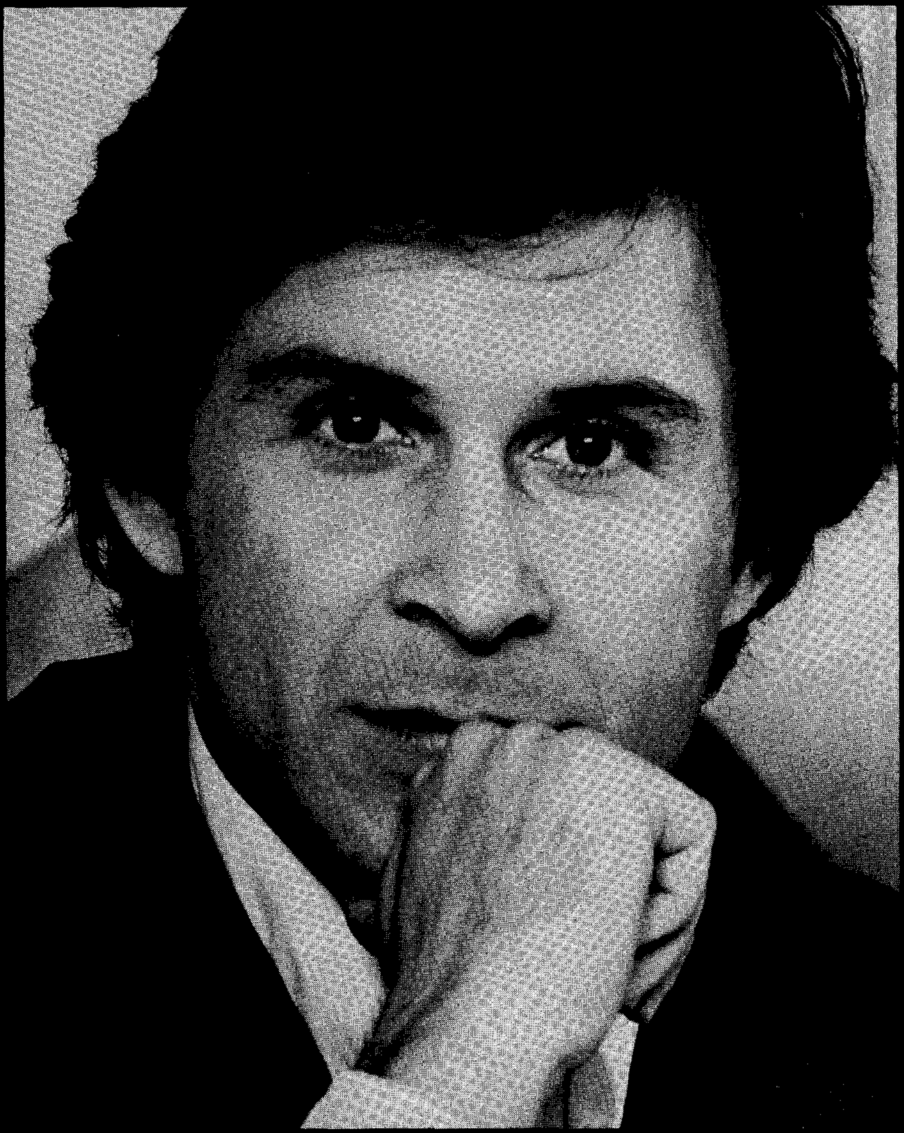
……

GUARDIAN ANGEL GOES TO THE MAT

Apparently not content with being a *Vogue* model and the star of a video, "Common Sense Defense," Guardian Angels national director Lisa Sliwa has embarked on two more careers: writing and professional wrestling.

Sliwa, who married Guardian Angels founder Curtis Sliwa five years ago, has just written a book for Crown. Entitled *Attitude*, it advises women on how to avoid becoming crime victims, by developing a positive frame of mind. At the same time, Sliwa is tackling a new career in big-time wrestling, and has started training with the Fabulous Moolah, the World Women's Wrestling Champion. Sliwa says she hopes to make her debut on the mat in about a month.

Photographs: top, Adam Scull/Globe Photos; center, Mario Suriani/Photoreporters.



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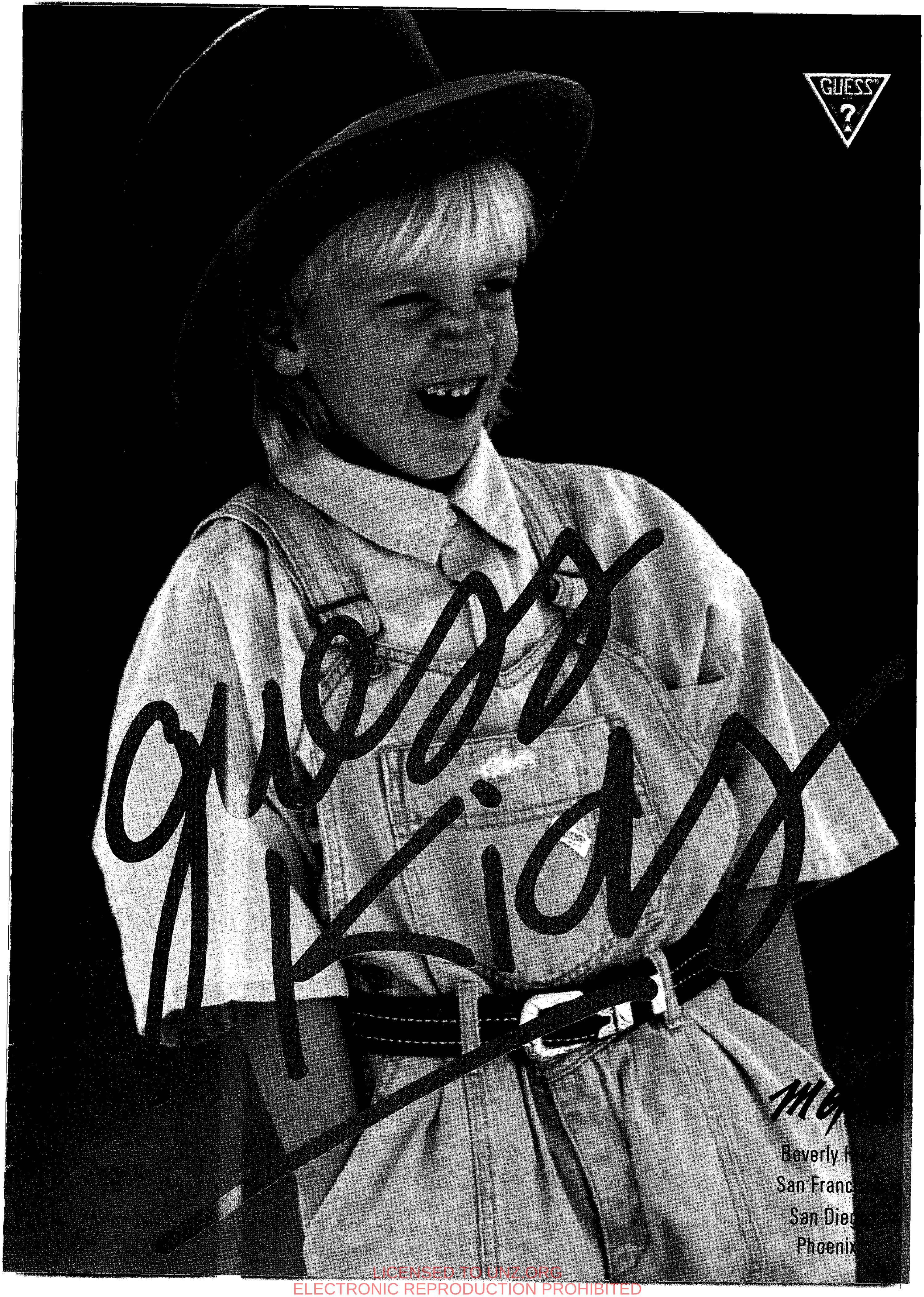
GUESS ?
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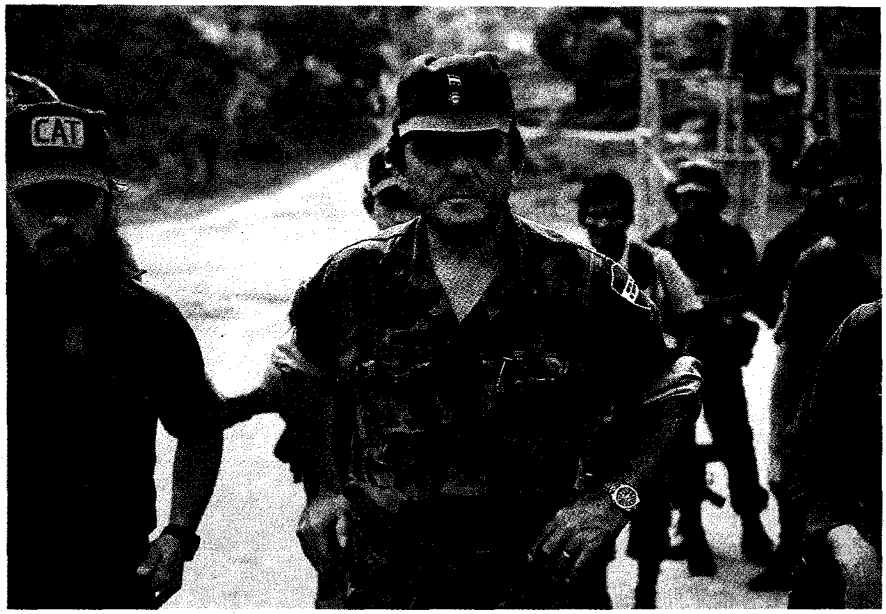
The National Interest/Michael Kramer

THE CASE FOR THE 'CONTRAS'



OUR COMANDANTE: *Enrique Bermúdez with trainees near the Honduran border.*

Keeping Up the Pressure

THE DEBATE OVER WHAT TO DO ABOUT Nicaragua is beginning to resemble the flu: It comes, it lingers, and just when you think you've dealt with it and can forget about it for another year, it hits you again. So, having once rejected the administration's proposal to aid the *contras* with $100 million in military and logistical assistance, the House will reconsider next week.

What's new this time around is the escalation of rhetoric. Not since Vietnam have the charges and countercharges flown so viciously. If you question aid to the *contras,* you're naïve—or worse. If, on the other hand, you favor beating up on the Sandinistas, you're accused of a secret agenda, a plan to commit American boys to fighting a Latin war.

What makes this squabble so strange is the near-consensus regarding the character of the Sandinista regime. Unlike last year, when two senators flew to Managua for a nice chat with President Daniel Ortega, few members of Congress now disagree with the administration's judgment that the United States should act to keep the Sandinistas from consolidating power in Nicaragua. Even Senator Jim Sasser, this year's leading opponent of the Reagan plan, says that "the Sandinistas are building a state on the Cuban model."

The critics have changed their view because they can no longer ignore the evidence of repression inside Nicaragua and the comandantes' plans for their neighbors. Not only are the Sandinistas intent on creating a hard-line Marxist-Leninist nation, they are committed as well to Communism's spread. "[Our] revolution's moral imperative and historical character," says Tomás Borge, the Sandinistas' Interior minister and strongman, "make it inevitable that the energies released here will be universal in all Central America."

If most sober observers acknowledge the danger, why is there a fight? Part of the answer is politics. The Democrats aren't eager to vindicate the president's view of the problem, and they desperately want to beat him on *something* in advance of the midterm elections this fall.

But there's another, more legitimate reason for opposition to the administration's package, and Tom Foley, the House majority whip, puts it succinctly: "If the policy is right, the money isn't enough and won't be the last request, and if the policy is wrong, the money is too much."

Before wondering whether the money is sufficient, it would help to know what the policy is—not the simplest of tasks. The fact that it isn't, that the administration has been incoherent in its goals, is a major reason for Reagan's trouble with Congress.

Leaving aside the geopolitical considerations—the White House likes nothing better than punching back at Soviet-supported governments wherever the risk of a real battle is low—the first stated objective of the *contra* war was to interdict the flow of arms from Nicaragua to the Salvadoran guerrillas. Gradually, the official line changed: "I think the goal is to have the Sandinista regime carry out the pledges it made when it took office," says defense secretary Caspar Weinberger. Weinberger is talking about the revolution betrayed—the fact that the Sandinistas swore, in writing, to institute a political democracy and pluralist society, a promise they have since admitted was merely a tactic designed to gain the favor of those appalled by Somoza.

The administration claims it would settle for another promise of democratic behavior. Officially, negotiations and a treaty would do. Unofficially, if the point is pressed among Reagan advisers, one is eventually directed to two articles that express the inner circle's real view. The first is by John Lofton, a conservative writer, who says, "If there's a policy that's dumber, more quixotic, and historically more bankrupt than trying to get Communists to give up in negotiations what they have gained on the battlefield, I don't know [what it is].... The fatal flaw... is the presupposition that whatever is agreed to during such a negotiation would be worth... the paper any agreement would be printed on. ...Lenin said treaties are like pie crusts—made to be broken."

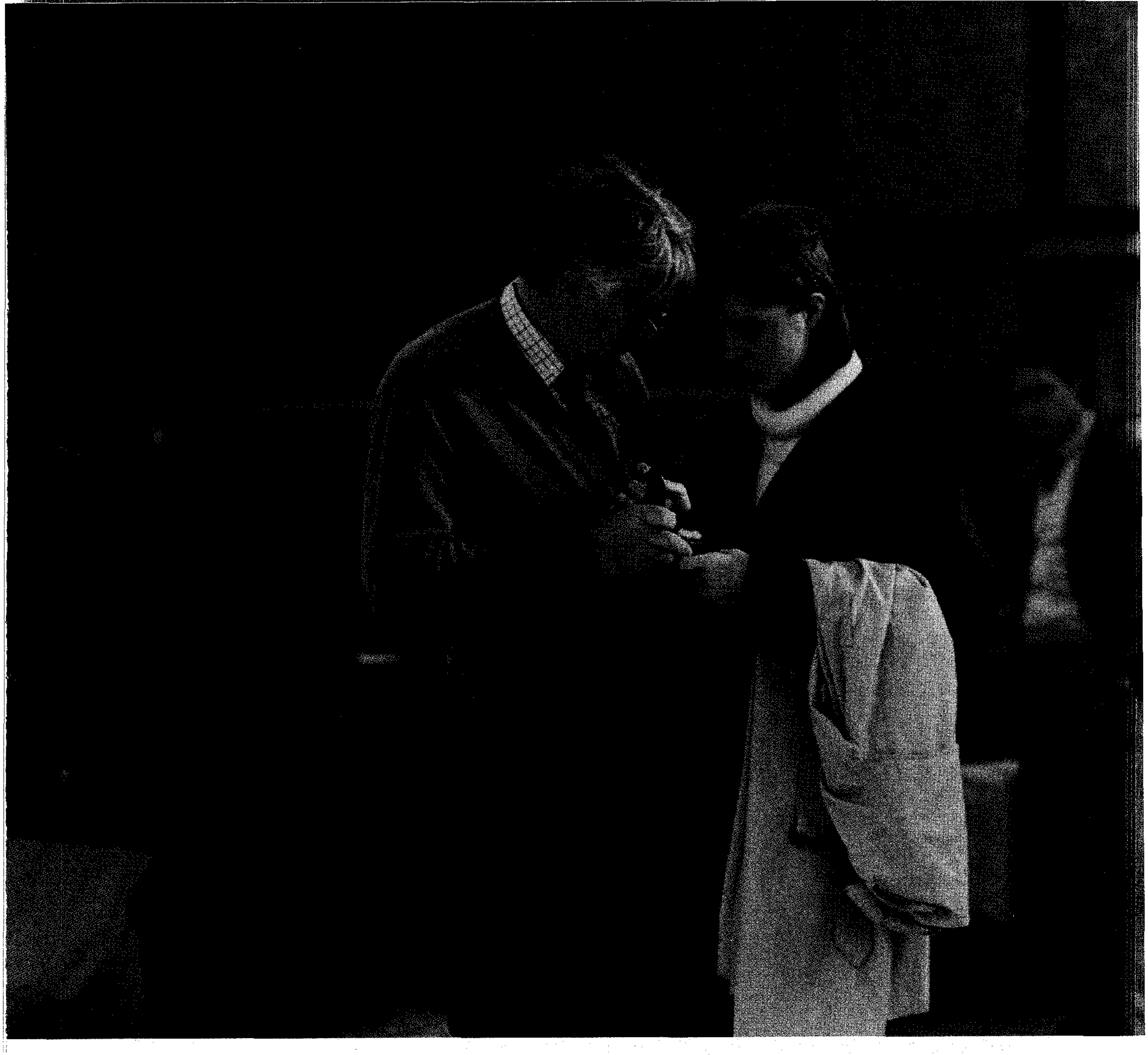
The second is a *Wall Street Journal* editorial: "There is not going to be a negotiated solution in Nicaragua; either it will have a Communist government or it will not.... The administration can talk of negotiation, but only to hide the real choice: Keep up military pressure in the ultimate hope of toppling the... Communists."

Actually, some recent administration statements have been almost as blunt. Secretary of State George Shultz told Latin ministers that the Sandinista government is "a cancer... that has to be removed."

Overthrowing the Sandinistas is an ambitious undertaking, and, if only temporarily and for its propaganda value, the White House *would* settle for a negotiated promise to have the comandantes mend their ways. But both objectives have problems, and the most important is that the instrument of pressure necessary for either goal—the *contras*—can't cut it.

The reason the *contras* have failed over the past four years is not lack of American support but lack of Nicaraguan support. This is because of the widespread belief that the *contras* are domi-

Photograph by Mario Ruiz/Picture Group.



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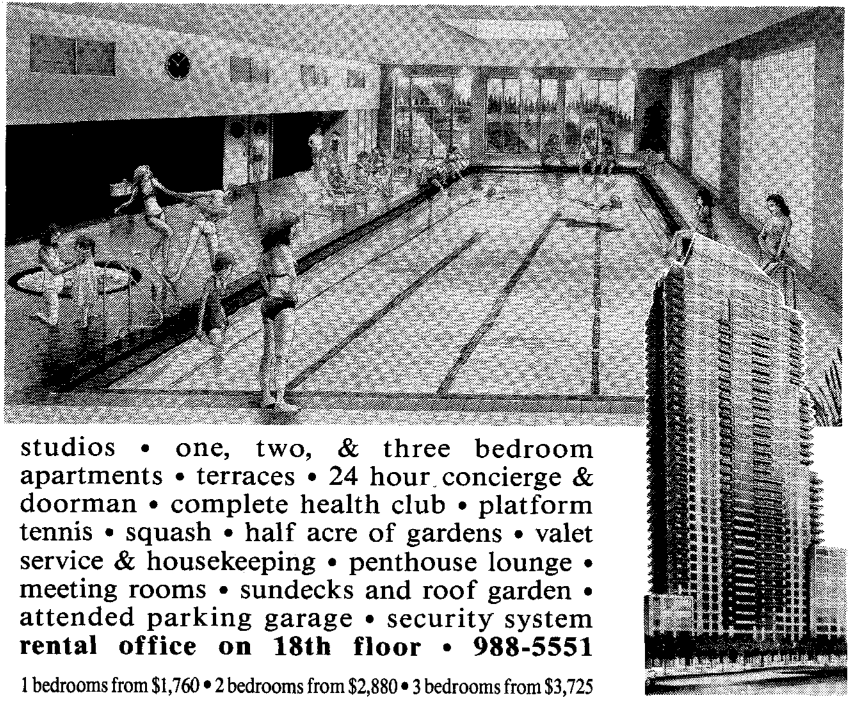

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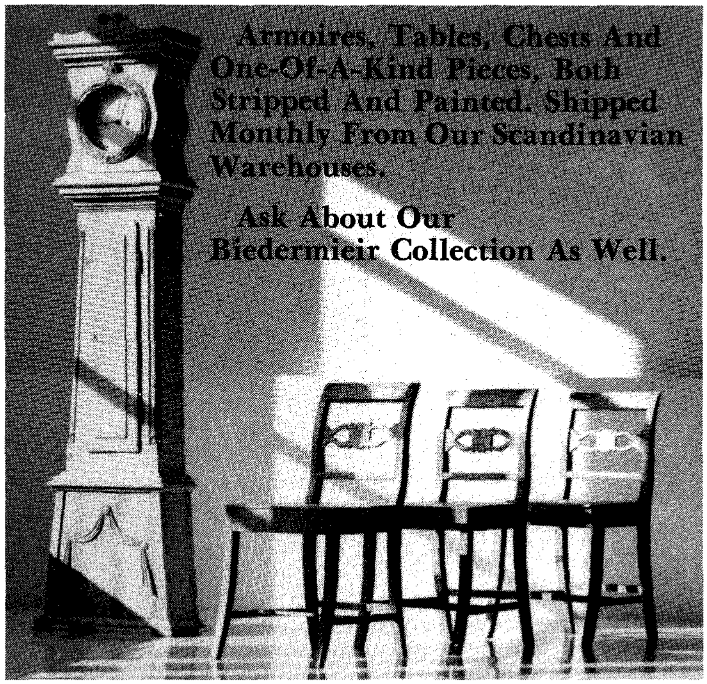

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nated by former Somoza loyalists who, if they came to power, would restore the hated, old order.

There's a lively dispute about who really controls the *contras,* centering on Enrique Bermúdez, the *contra* military commander who was a colonel in Somoza's national guard, and a slew of other senior *contra* military officers who also served Somoza. It's possible that Bermúdez and the others have seen the light and wouldn't force the old ways if they came to power. But the question of purity is beside the point. The perception is the reality, and the perception controls. The average Nicaraguan *believes* the *contras* represent Somoza II, and that alone is enough to deny the *contras* the popular backing they need to do the job.

The obvious solution to this is to cleanse the *contras,* and at various times, the White House has sponsored a cosmetic answer. There exists, for example, a political directorate of former Sandinistas that supposedly oversees the *contra* military commanders. But no one believes this, including the principals. One of the civilian directors, Alfonso Robelo, has said he fears what might happen to him and his associates at the hands of "the guys with the guns" if the *contras* were ever to take Managua. And PBS's *Frontline* recently captured Bermúdez as he all but dismissed a rule book sent to him by the civilian leadership.

One obstacle to truly cleaning up the *contras* is Ronald Reagan himself. The president remains a romantic about his proxy rebels, likening them at different times to America's Founding Fathers, Hungary's freedom fighters, and the French Resistance. So the prospects for the kind of change that would give the *contras* a chance even to force a negotiation with the Sandinistas seem slim.

Nevertheless, the *contras* should be supported, for two reasons. First, if the Sandinistas pursue a policy of destabilizing other Central American nations and the *contras* aren't around, everyone's worst fear *will* be realized—the only force capable of stopping them will be the U.S. Army. Second, even the ineffective *contra* army has survived against Managua and has caused the Sandinistas to be tied down by the not-quite war. And a tied-down Sandinista is the next-best thing to no Sandinista.

The question, then, is how best to use the time the *contras* have bought Washington and its Latin friends. The trend, finally, is toward democracy in Central America. The military dictators of Guatemala, Honduras, and El Salvador are gone. With an increase in American assistance—and even without an indigenous military counterweight to the Sandinistas—the region can prosper and become even more secure. Freedom will have won the hearts and minds for the side of the good guys. ■

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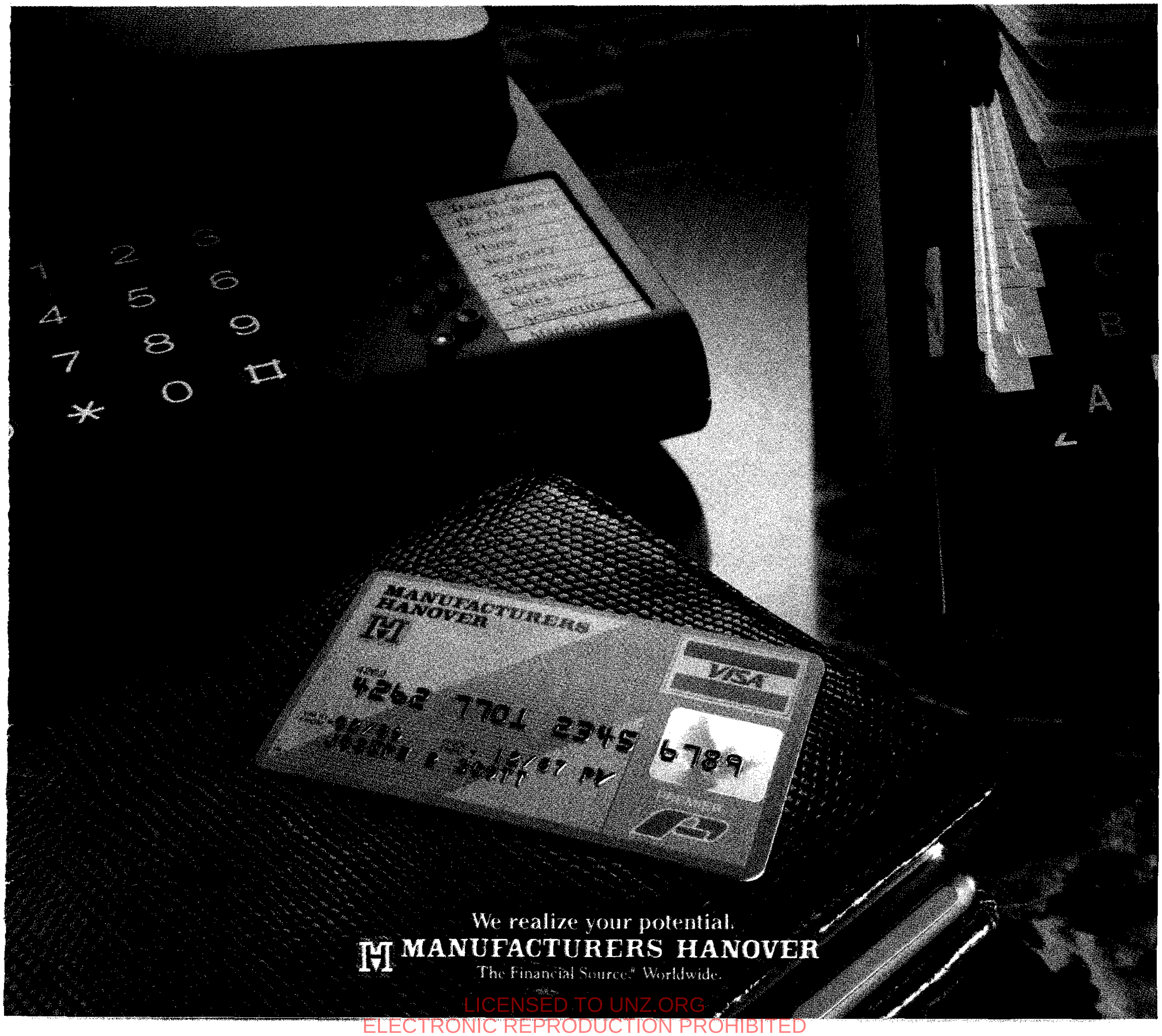
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The Bottom Line/Dan Dorfman

THE INTIMIDATORS

A Belzberg Hot Streak

THE GO-GO BELZBERG BROTHERS OF CANADA made a killing last week on Ashland Oil, grabbing a $15.4-million profit amid a lot of talk on Wall Street about "greenmail." But the Ashland deal was only the culmination of an incredible one-month hot streak for Sam, William, and Hyman Belzberg. The trio of corporate raiders are estimated to have netted about $30 million—perhaps as much as $40 million—using their traditional greenmailing tactics against four Big Board companies.

What's especially intriguing is that a number of Wall Streeters, apparently aware of some of the Belzberg activities, made a bundle by buying some of the same stocks that the Belzbergs did. This happened, for example, in the case of Ashland Oil, which ran from a February low of 36¼ to a recent high of 54¼, before backing off to around 48¾ at press time.

"It's like shooting sitting ducks in a barrel," says one Wall Street trader, who cashed in handsomely on the run-up in Ashland's shares.

Whether because of rumor, inside information, or whatever, a number of people seem to have an edge over the public in some Belzberg transactions.

SAM, WILLIAM, AND HYMAN BELZBERG: *Ashland was only part of the story.*

The other three companies greenmailed by the Belzberg brothers—all within the past four weeks—are Arvin Industries, a leading manufacturer of automotive-emission and noise-control systems; Hartmarx, a top men's-clothing producer; and Lear Siegler, a large diversified firm engaged in aerospace, electronics, and automotive products. Of the three, only Lear Siegler has refused to acknowledge that it repurchased a big block of its stock from the Belzbergs. Lear Siegler has announced that it recently bought back a large number of its shares from one source, but it refuses to identify the seller.

Sam Belzberg, the chief investment brain of the family, bristles at the greenmailer label. "We're not market traders, and we're not greenmailers," he tells me. Though he refuses to discuss Lear Siegler, he insists that he and his brothers were genuinely interested in acquiring Ashland and in buying parts or all of Arvin and Hartmarx.

But Belzberg's argument is based largely on semantics. Under its common meaning, greenmail is the payment a target company makes when it repurchases a big chunk of its stock from an unwanted suitor at a premium above the market price. In none of the four recent Belzberg deals was a premium paid. Nonetheless, the Belzbergs' purchases in each case drove up the stock price, so the Belzbergs were paid handsomely to walk away.

In effect, these four companies—like many before them—paid a ransom to get the Belzbergs off their backs, so they could maintain their freedom.

"Let's call a spade a spade," says an executive of one of the four companies. "We were threatened, pure and simple, and it was disgusting. No one wants to go to bed with the devil, or three devils, and we want our independence. So we paid off." An executive at another of the companies describes the repurchase as "our way of getting rid of the enemy."

Here are the specifics of the four transactions: Ashland bought back a Belzberg block of 2.6 million shares (9.2 percent of the stock) at $51 a share. That deal produced a $15.4-million profit for the Belzbergs, a spokeswoman for them says.

On March 11, Arvin Industries bought back 764,599 of its shares (4.9 percent) at $25 a share. Sources estimate that the Belzbergs made a profit of at least $3 million on the deal. What's more, the Belzbergs also got Arvin to pay $39 million for a tire-valve business owned by the family's U.S. flagship, First City Industries. First City is a holding company that has real-estate interests and owns Scovill, Inc., the big diversified maker of zippers, locks, and small kitchen appliances. A fair-size profit may have been made on the tire-valve business, perhaps as much as $10 million, sources suggest. Sam Belzberg insists that "it was a break-even deal on the books."

On March 18, Hartmarx repurchased 581,600 of its shares (4.1 percent) at $42.75 a share. The estimated profit to the Belzbergs: $3.9 million.

On March 24, Lear Siegler said it bought back 925,700 of its shares (4.9 percent) at $59 a share. On this deal, sources say, the Belzbergs made a profit of almost $7.5 million.

I'm told that one money manager, aware of the Belzberg purchases of Lear Siegler shares, made a healthy profit by buying the shares. Lear Siegler's stock ran up from 50 at the end of January to a recent high of 60⅞, and was trading at 59¼ at press time.

Even before this hot streak, the Belzbergs had racked up millions through their greenmailing tactics. In 1984, they made over $70 million on Gulf Oil by joining Mesa Petroleum's T. Boone Pickens in a takeover attempt. Gulf was later acquired by Chevron. The Belzbergs had anted up $87 million for their Gulf shares and sold out for more than $157-million. In 1981, the Belzbergs made $28-million through the purchase of 22 percent of the shares of the Bache Group, later taken over by the Prudential Insurance Company of America (now Prudential-Bache Securities).

Two other Big Board companies—U.S. Industries, Inc., and Masonite Corporation—paid premiums to buy back their stock from the Belzbergs. Both companies were later gobbled up by other firms.

Sam Belzberg vigorously denies that he and his brothers buy into companies in the hope of being bought out. In the Ashland case, he says, "there's no truth we wanted to make a lot of noise. We had a game plan, and we seriously wanted the company." He says he backed off after the company made a number of threats aimed at driving the Belzbergs

Photographs: left and center, Olga Tracey; right, ©Granitz/Downie.

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away. For example, he says, Ashland threatened to put 20 percent of the company's shares in an ESOP (employee stock-option plan). "Since the firm's bylaws require over 80 percent [approval of the stockholders] to get control of the company, we knew we couldn't win," Belzberg says. (Ashland has since started setting up an ESOP plan.)

Belzberg also emphatically denies greenmailing either Arvin or Hartmarx. He says both companies had divisions that would have fit in with Scovill. But he says neither company was interested in a merger or in the sale of any divisions. He described the companies' repurchase of their shares as simple stock transactions—"not greenmail."

The Belzberg empire, a series of publicly and privately owned companies in the United States and Canada, embraces assets of over $5 billion. Among the largest interests they control is First City Financial, a diversified holding-and-investment company in Vancouver, Canada, with assets (in U.S. currency) of $2.7 billion. They also control Far West Financial Corporation, a holding company that owns Far West Savings & Loan. Its assets at year-end 1985 were $2.4 billion.

Sam, 57, William, 53, and Hyman, 61, are estimated to have a combined net worth of roughly $300 million. Their father, Abraham, helped build the family fortune; a Polish fishmonger, he emigrated to Canada in 1919 and died a real-estate tycoon in 1976.

Despite their successes, the Belzbergs have made their share of blunders. One was their purchase in recent years of 1,174,300 shares (20.9 percent) of H. H. Robertson Company, an international construction company. The average cost to the Belzbergs was $37.15 a share. At press time, the stock was $21, representing a paper loss of about $19 million.

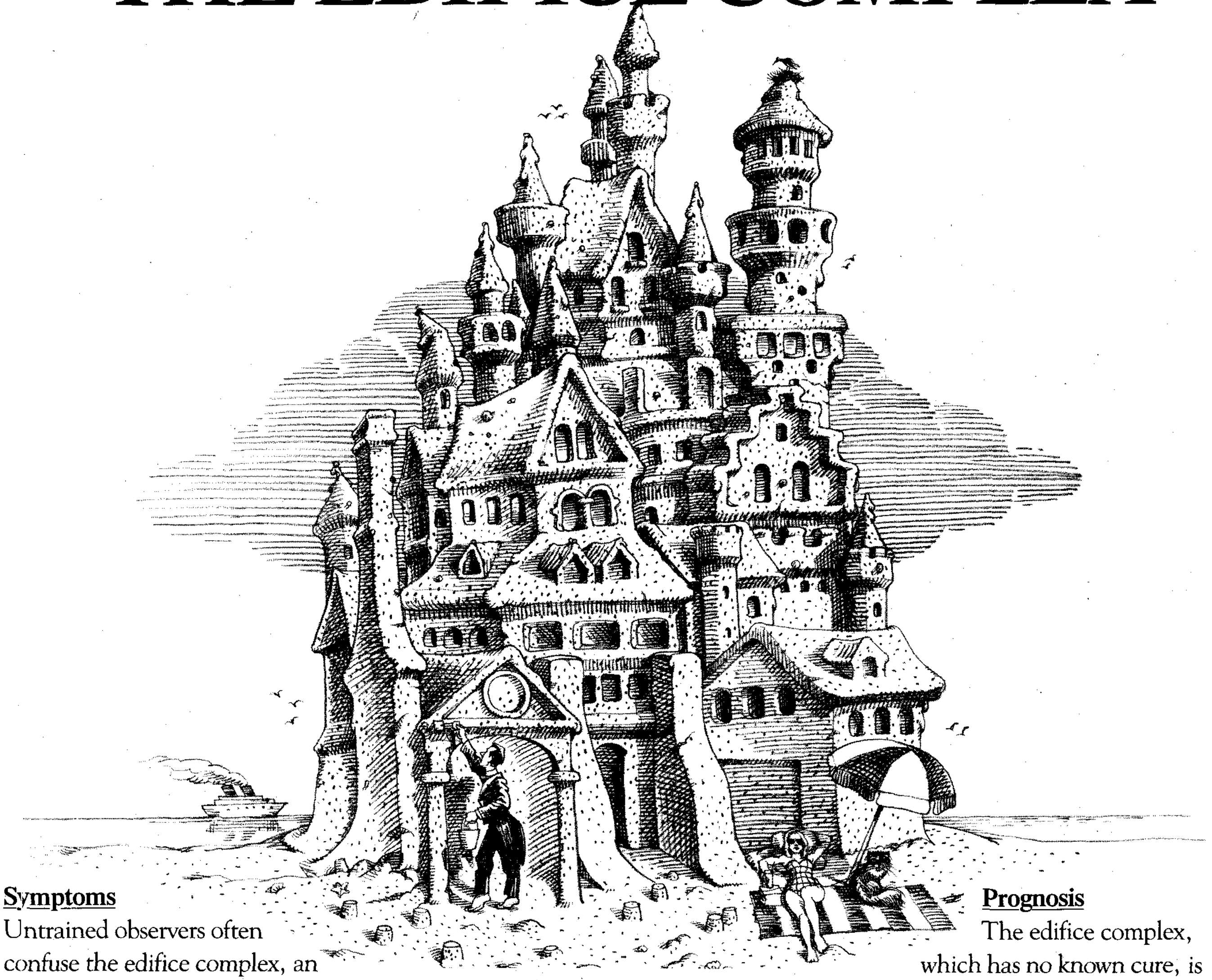
Another disaster was First City Industries, of which 69 percent, or about 6 million shares, is controlled by the Belzbergs. The stock, once up to 28, was 8⅜ at press time. Its 1985 high was 19⅜. Thus, on paper, the stock is down $66-million from last year's high and down about $120 million from its peak. The company, saddled with big debt, heavy interest charges, and a slowdown in Scovill's markets, lost $10.2 million last year.

Perhaps, after all the greenmail controversy, the Belzbergs are tired of defending their tactics. In any case, Sam Belzberg tells me he plans to set up a U.S. fund later this year that'll engage strictly in "friendly deals"—such as leveraged buy-outs, corporate restructuring, and acquisitions. And he hopes to raise $500-million, $100 million of which the Belzberg interests will put up.

I relayed that news to a top official of a well-known company the Belzbergs had greenmailed. His response: "I've never heard of a friendly cobra." ■

The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality–the best–associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur magazine (Hearst, 1986).

THE EDIFICE COMPLEX



Symptoms

Untrained observers often confuse the edifice complex, an irrational drive to create imposing houses, with upward mobility. However, the edifice complex is not a socioeconomic phenomenon but a deep-seated compulsion. The subject is unable to restrain his urge to buy and build increasingly imposing homes, and to renovate, landscape, furnish and equip them, as necessary, to the highest standards. When a severe edifice complex and foyerism conjoin, symptoms are particularly pronounced; the cases of Louis XIV at Versailles and Ludwig II at Neuschwanstein are classic.

Prognosis

The edifice complex, which has no known cure, is contagious and costly. However, the condition occurs only in the civilized world and primarily among the wealthy; it reaches peak intensity among Connoisseur readers, a group known for high disposable income. These people can afford a whole complex of edifices, as imposing as they want. Whatever the cost.

For analyses of Connoisseur's 815,000 male chauffeurists, foyeurs, symphomaniacs, and edifice complex cases, consult Polly Perkins (Hearst, 212/262-7635).

Source: 1985 Monroe Mendelsohn

CONNOISSEUR

Because the best thing is the only thing.

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FAST TRACK

TRUE TALES

The Money Chase

IN SEPTEMBER 1985, I applied to Chemical, my bank of twenty years, to refinance my co-op mortgage. "It will take four to six weeks," predicts my friendly bank officer. She is slightly off the mark.

Three months later, I receive a verbal commitment; two weeks after that, I get the bad news: The bank has turned up a tax lien of $12,317 against Jane Young of 115 West 82nd Street.

"It's not me," I protest. And protest. Chemical is not moved. A lawyer friend tells me all I have to do is sign an affidavit at the closing saying that I'm not *that* Jane Young. No good. Chemical won't accept it. I turn up proof that I do not own 115 West 82nd Street. Still no good.

A week later, Chemical decides to give me a mortgage after all, provided I sign an affidavit. Then I get a call from a man at Chemical, telling me that a Paul Young at the bank has decided I can't have my mortgage unless I clear the lien. I suggest that a check of Social Security numbers would vindicate me. The man demurs: "You might have two Social Security numbers."

At the Hall of Records, I find a document with Jane Young's Social Security number. It is not mine. (I also find a card showing that a Paul Young has a hefty tax lien against him.) Even this will not satisfy Chemical—the bank insists I take out title insurance (cost: $400).

Finally, a Chemical vice-president refers me to a loan officer who will take a chance on me, as long as I sign an affidavit. Eighteen weeks after I apply, I finally get my money.

I am fairly calm now. But I still dream of the day when one Paul Young of Chemical decides that he needs a mortgage. There is a file card down at the Hall of Records that may be troublesome. Now, *I* know that he is not *that* Paul Young. But just let him try to prove it.

JANE YOUNG

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Water Pik Chrome Model Delux hand-held shower massage, at W. G. Lemmon (755 Madison Avenue), $59.99.

☐ Hooded slicker for small dog, at Towne House Grooming (249 West 18th Street), $12.98.

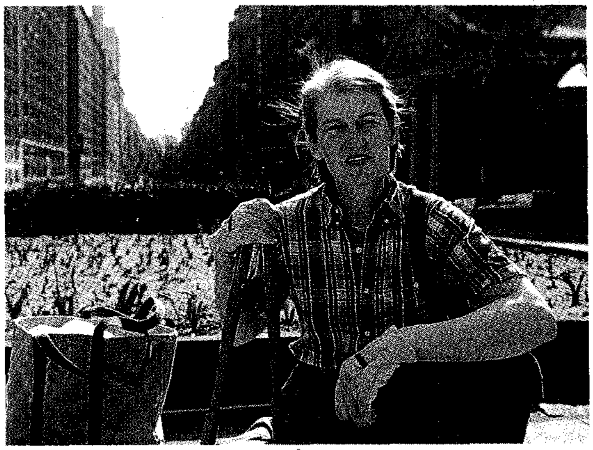
☐ Red or black rubber boots, at B. Altman, $11.90.

☐ Bone Rayne shoes, at Bergdorf Goodman, $148.

☐ Sheet music for "April Showers," at Colony Records (1619 Broadway), $2.95.

BRIEF LIVES

UPPER-CRUST DIRT



Williams makes a thousand flowers bloom on Park Avenue.

SEATED UNDER A YELLOWING photograph of her great-great-grandparents, Maine lighthouse-keepers in the 1850s, Elsa Foss Williams speaks with a Yankee doggedness about her decision ten years ago to give up architecture (she'd worked for Skidmore, Owings & Merrill and I. M. Pei) and become a city gardener. "I quit to raise my two kids," she says, "and then discovered I just didn't want to go back to work indoors." She now tends the gardens at 1016 Fifth Avenue, 1199 Park Avenue, the Park Avenue Mall from 86th to 96th Street, and a dozen brownstone backyards. "Most of the people I work for are old-line, quiet people of the Social Register type."

A native of Northern California, "where gardening is a way of life," Williams, 47, came to New York with her architect husband in 1965. "I started here twelve years ago in the old Ruppert Green Community Gardens," she says. "It was just a ten-by-fifteen plot, but I had a ball. My kids and I dug holes and raised lots of vegetables." In 1976, a friend recommended her to brownstone owners searching for someone to replace their retiring gardener. News of her green thumb spread. Soon she was working for a relative, then neighbors, then friends. She studied at the Horticultural Society of New York and today hires students as crew. "My sister-in-law used to give me a hand, but she couldn't take it. It's pretty physical."

Out of doors eight hours a day, ten months a year—in January and February she designs gardens—Williams walks from job to job in her Lands' End work clothes, Bean vest and boots. A knapsack of tools is slung over one shoulder, a pole pruner or lopping shears over the other. Heavy stuff, such as 50-pound bags of fertilizer, she lugs in a hand truck.

A no-nonsense woman with graying hair and no time for makeup or manicures, Williams says, "It used to trouble me a lot to go to pick up my son at St. Bernard's in dungarees with dirt on my knees and under my fingernails. But I am what I am, and I'm always sort of grubby." Grubby is also how she intends to stay. "I plan," she says, "to drop dead in my tracks doing what I'm doing."

MARJORIE CHESTER

Photograph by Dana Fineman/Sygma. Illustration: Guy Billout.

BIG BUSINESS

RAISING THE STAKES

TWENTY YEARS AGO, Keith Garber was faced with a tough decision. Should he wait on an unemployment line for four hours to collect $75, or should he take a chance on winning or losing perhaps twice that much playing bridge? Garber chose the bridge table. His mother had a fit, but it was at the bridge table that he stayed—fourteen hours a day, seven days a week.

Nowadays, Garber, a bridge Life Master, wears perfectly tailored suits and has perfectly manicured nails. When he leaves his East Side apartment each morning, he takes a chauffeur-driven Jaguar downtown. Garber hasn't got this far on bridge alone; he left his job in the computer business seven years ago to play stock options on the American Stock Exchange. But he spends his days with the same people he knew from the bridge world.

Garber is one of about two dozen games players—of backgammon, Scrabble, and chess, as well as bridge—in their forties, now working on the floor of the AMEX, whose temperament and judgment, developed through the games, have made them successful at trading options. Among them are Michael Becker and Ron Rubin, world-champion bridge players. They know how to hold up under the pressure of gambling with their own money, and they know how to figure out the right plays.

"Options are combinations, like bridge cards are combinations," says Sandy Trent, a former housewife. "You ask yourself questions," she says. "What is likely to happen? What isn't? It's just an evaluation of combinations."

The AMEX holds another attraction. Games players can make their money there without having to answer to any boss.

WEISBECKER

"Bridge was always an ego reward—beating people in a psychological game," says Garber. "I deem that options is the same type of psychological game, where you get quick satisfaction and ego reward but you also get money. So why bother with bridge? Bridge lost all its interest when I started to trade. And I still get to spend my time with the same people." PENNY MINTZ

TRUE TAIL

AS I BOARDED THE NO. 6 Pelham train one recent morning, I sensed that something was going on. There in the corner sat a brown-and-black dog, lucky enough to have his own seat.

At the next stop, the dog got up, looked out the door, and decided it wasn't his stop. He went back to his corner and sat down again, much to the amusement of the other riders.

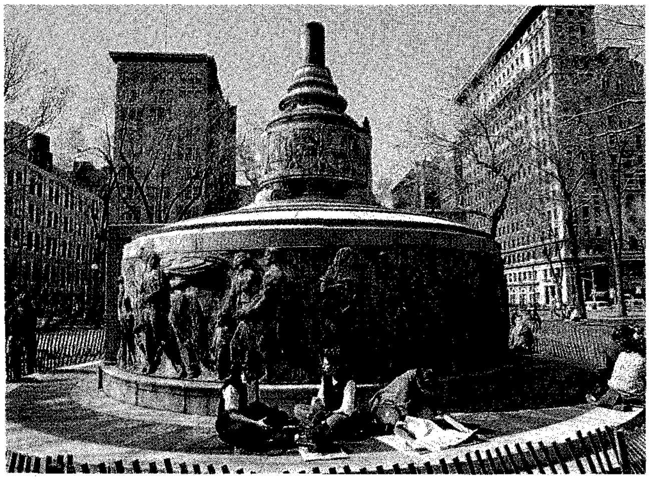
The dog finally got off at 125th Street (he probably decided to take a taxi). But he obviously wasn't a regular straphanger: He didn't push his way off the train.

BERNADETTE LOMBARDI

DETAILS

Waiving the Flagpole

WHAT SEEMS LIKE A strange, stubby sculpture in the center of Union Square Park is, in fact, an ornate bronze base that once held a flagpole. The new pole, says a Parks Department official, didn't make the first phase of the park's $8-million renovation, but it will be erected during the second phase—in 1988—at a cost of about $100,000.



In memory of the pioneers and Tammany Hall.

Its base will remain a conglomeration of contradictions: Known as the Murphy Memorial, it commemorates the last of Tammany Hall's all-powerful bosses, Charles Francis Murphy. But the base, which was dedicated in 1926, also marks the 150th anniversary of the Declaration of Independence. It was designed by an Italian-born American sculptor, Anthony De Francisci, and is ringed by moss-covered reliefs of pioneers, nude and dressed.

When the southern end of the park was reopened, last May, why wasn't a flagpole an opening-day priority, as it has been in other parks? "At least there are no junkies here anymore," says Pat Pomposello, Manhattan Borough Commissioner of the Parks Department. "So we can certainly live without a flagpole."

MARTHA LAGACE

Photograph by Erica Lansner. Illustration by Philippe Weisbecker.

STREET SEEN

Movies Under Glass

When *Turtle Diary* left Cinema I the other week, the film cans weren't the only things to go. A 40-gallon aquarium was moved out to make way for the smallest high rises on Third Avenue—a model that is part of the elaborate window display for *Trouble in Mind.* The designer for Cinema I—to window dressers, the Tiffany's of the movie business—is John Willis. In the past fifteen years, the English artist has splashed the six-by-five window with water from a wave machine for *The Swimmer,* filled it with (clean) garbage and a simulated corpse for *Mean Streets,* and covered it with a huge cobweb for *Kiss of the Spider Woman.*

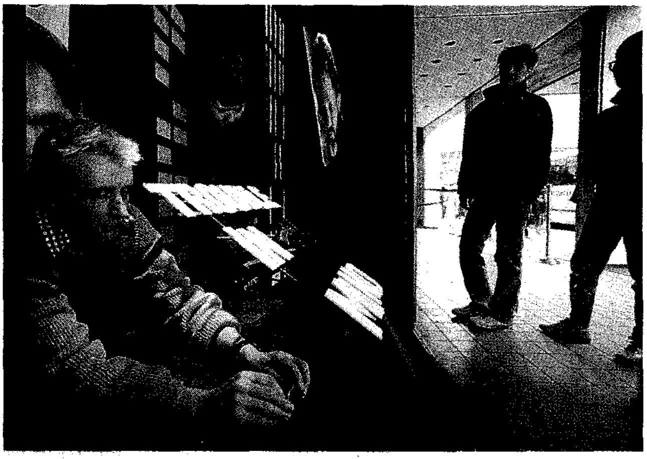
While the ticket takers admit the opening day's audience to the 12:55 show, Willis and his associate, Linda Brandon, are constructing a cityscape that will be completed by the time the movie is over. The cost of the urban collage will be about $1,500.

"I want to keep it as bizarre as the film," says Willis. "It's got a very colorful, dramatic look, and a romantic tension is created in that film, so when people look at the display, they'll say, 'What is this strangeness?' It must have a certain tension."

As the patrons line up, the tension is literally being built. A red police beacon flashes across four neon-lit Plexiglas skyscrapers as Willis arranges his props—a revolver, a forties automobile (formerly a belt buckle). He paints the film's RainCity in midnight blues and grays because "bizarre always looks better at night." The window shouldn't just be attractive, he says. "It should tell people something more about the film than the advertising."

At 12:45, two elderly women walk up to the window and stare. "It makes you think," one of them says. "I love a movie like that."

Lori Styler



John Willis builds an imaginary city.

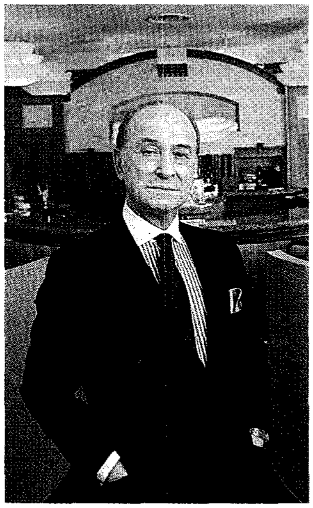
CONSUMING PASSIONS

Autocrat of the Table

The error-seeking missile homes in on the table on the other side of the room. Joe Baum has detected a glass slightly out of alignment and an improperly folded napkin at his newest restaurant, Aurora, and cannot be swerved from his purpose of putting these terrible things right.

But Baum, 65, is not concerned only with the traditional details of the elegant table. Though he's best known for showing New Yorkers that big-deal dining could be fun and need not be French (the Four Seasons, the Brasserie, La Fonda del Sol, Windows on the World, Zum Zum, and the Forum of the XII Caesars sprang from his brow), Baum has also brought about many little innovations. When waiters cover a full ashtray with an upended clean one as they remove it, they're using the Joe Baum touch. His busboys pour water with one hand behind their back. Baum popularized the cherry tomato, the black radish, and Lillet. He put nasturtium leaves in salad, sorbet in tulip-shaped cookie cups. The stemless brandy snifter he designed with Garth Huxtable—it makes it easier for the hand to warm the glass—is in the Design Collection of the Museum of Modern Art.

Baum is also responsible for one of the unhappier dining ideas of our time: It was at Tower Suite, in 1960, that a waiter first uttered the words "Good evening, I am So-and-so, your butler."



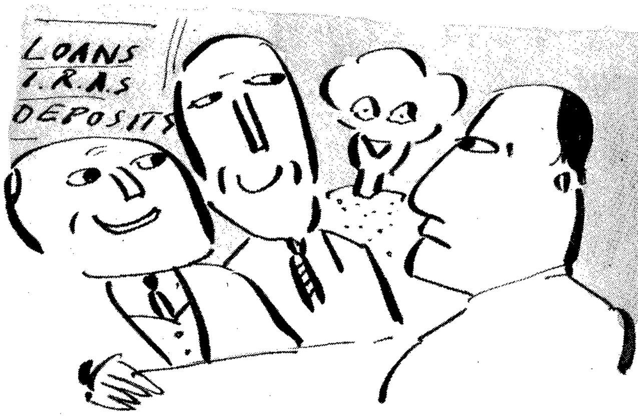
Baum on the napkin patrol.

Baum grew up at his parents' kosher hotel, Gross & Baum, in Saratoga, where he played manager with the kitchen staff and ran bets to the racetrack. He went to the School of Hotel Administration at Cornell and, along with running restaurants for William Zeckendorf Sr., worked for the stage designer Norman Bel Geddes. He was with Restaurant Associates from 1953 to 1970, and then left to form the Joseph Baum Company, which he still runs. During his career, he has been a consultant to about 300 restaurants. He is now refurbishing the Rainbow Room, which will open next year.

Glasses and napkins and ashtrays may seem like a simple business, but nothing is simple with Joe Baum, who questions, questions, questions. Ask him how he is, and he answers, "How am I? I don't *know* how I am until I *ask* myself how I am."

Barbara Costikyan

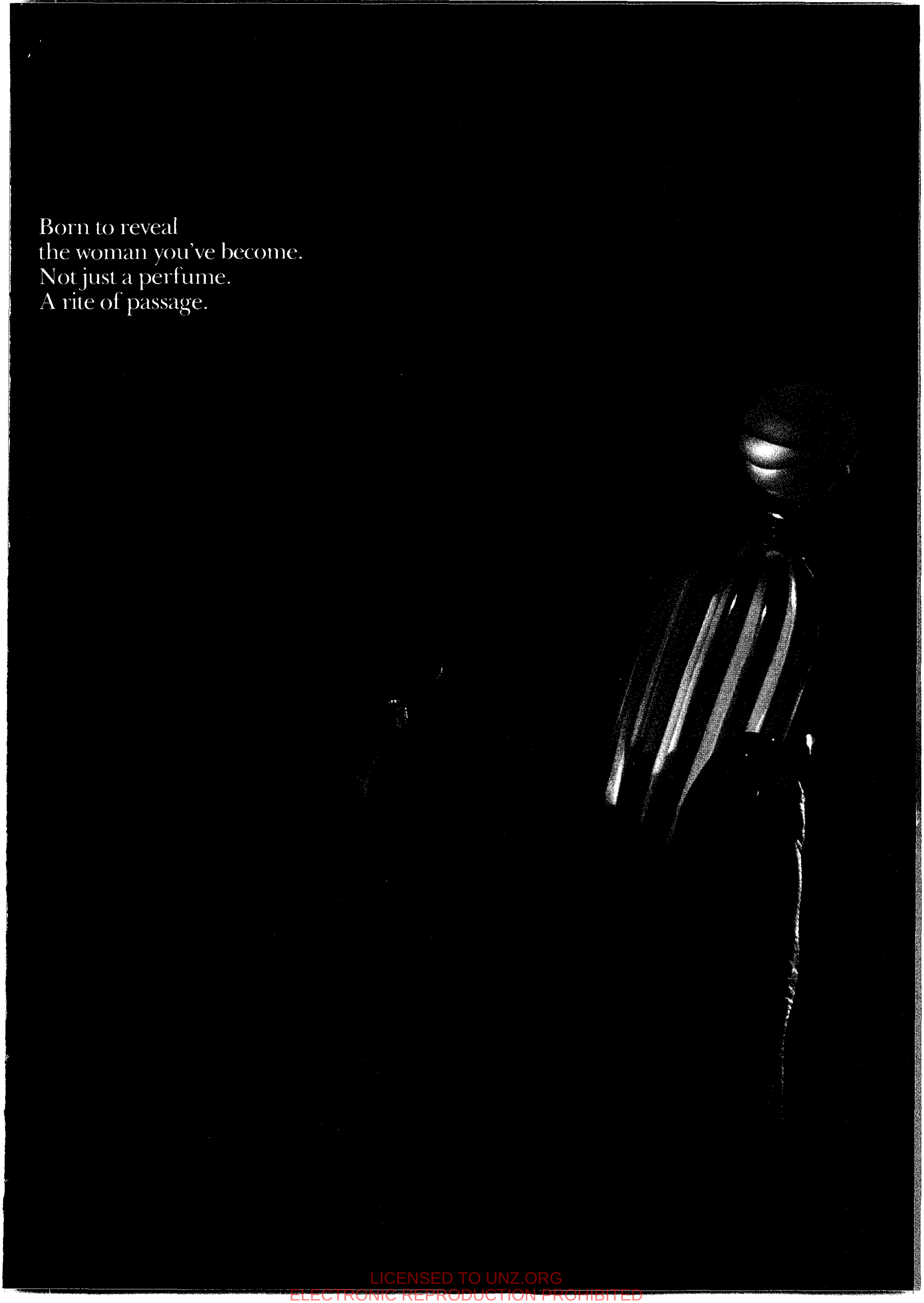
PEN & PENCIL



"Our computer is down, but we're up, up, up."

Anthony Haden-Guest

Photographs: left, Dan Cornish/ESTO; right, Ted Hardin.


Born to reveal
the woman you've become.
Not just a perfume.
A rite of passage.

RUTH RECOMMENDS

BY RUTH GILBERT

There's an ongoing magazine-style series called Bodywatch, *Saturdays at 4 p.m. on Channel 13. Each show focuses on a different health theme, and the hosts are Dr. Judith Rodin and Dr. James Duke Jr.*

'BROADWAY APPLAUDS LINCOLN CENTER'

Cleo Laine, star of The Mystery of Edwin Drood, *is one of the many major (and we mean major) personalities in this benefit for the Center. It takes place April 14 at 8 p.m. at Avery Fisher Hall.*

'ORCHARDS'

Three cronies in a local café discuss the latest news, in Maria Irene Fornes's Drowning, *one of seven new one-act plays inspired by Chekhov's short stories. See them at the Lucille Lortel Theatre April 20 through May 4.*

'SH-BOOM!!'

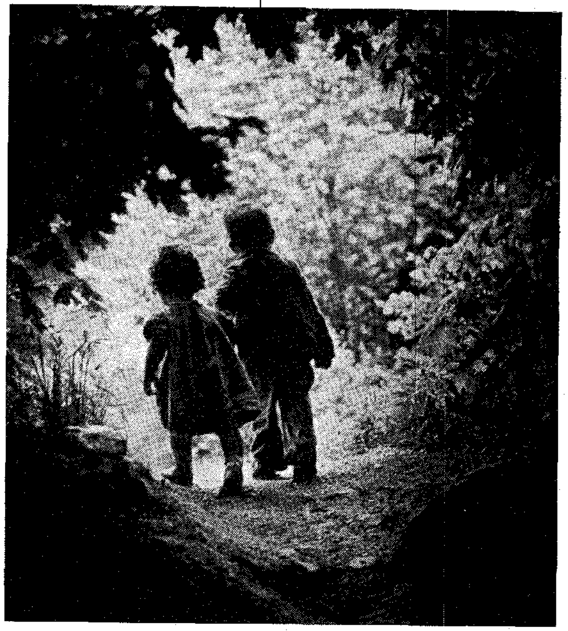
Tony Cobb and Jill Kotler in a scene from Eric Tait Jr. and Willex Brown Jr.'s fifties musical at AMAS Repertory Theatre. It celebrates the early days of rock and roll and runs April 11 through May 4.

THE JOFFREY BALLET

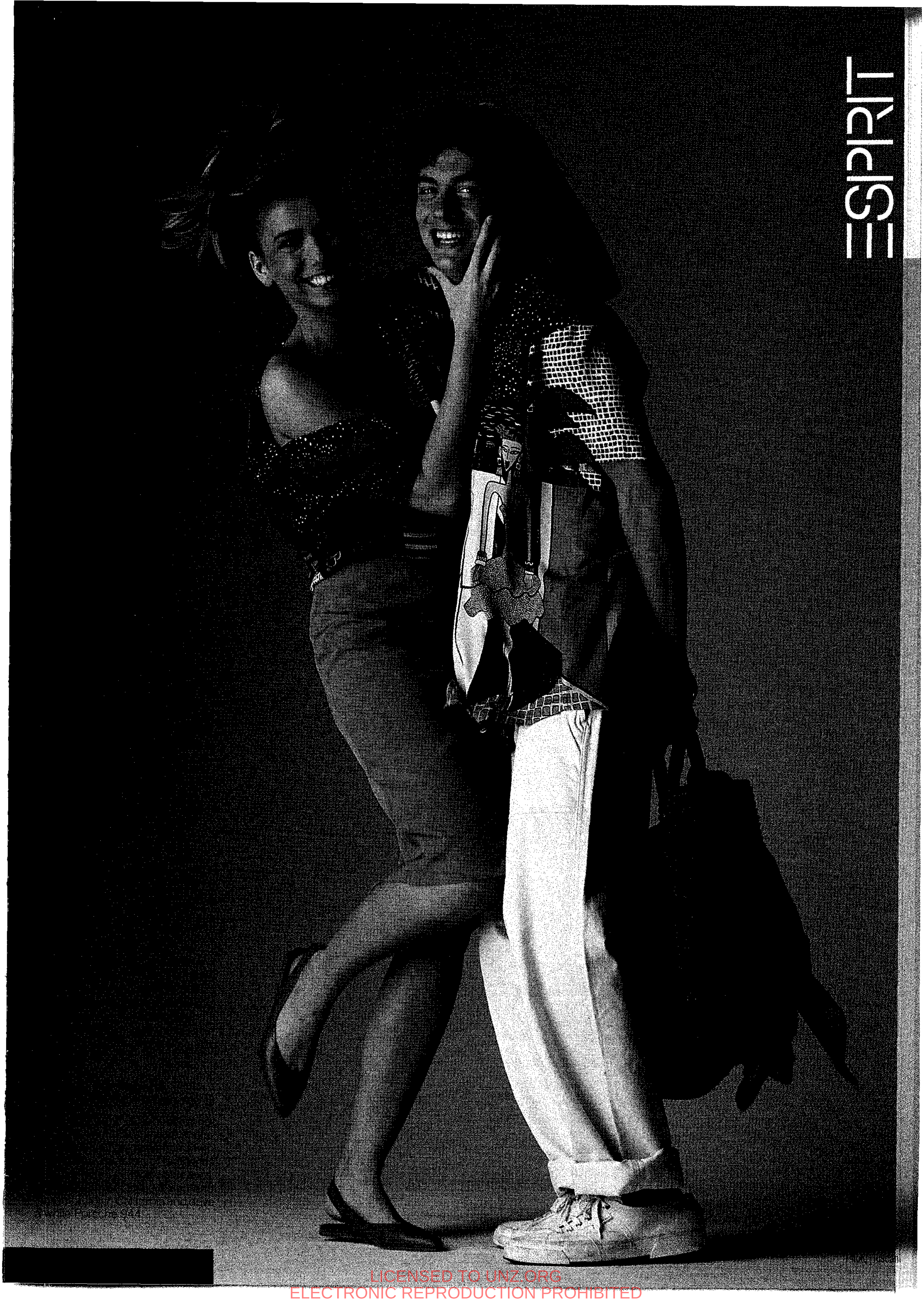
Here's David Palmer as the Joker in John Cranko's humorous Jeu de Cartes, *a ballet set to music by Stravinsky. The company performs it April 9 and 15 at the New York State Theater. Cranko's* Romeo and Juliet *runs April 16 through 20.*

'LET TRUTH BE THE PREJUDICE'

Photographs by W. Eugene Smith (1918–1978) are on view at the International Center of Photography through May 4. Below is his charming, unforgettable gelatin and silver print Walk to Paradise Garden *(1946).*



Photographs: top right, JWL; center, Diane Gorodnitzki; bottom left, Herbert Migdoll;



[redacted]

New York

The Un-Knockables

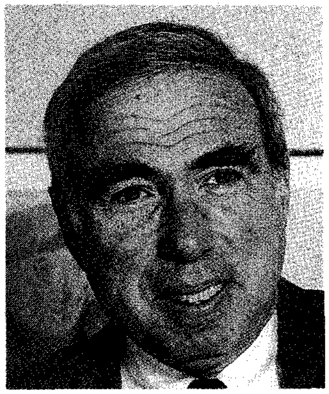
THE SECRET OF RISING ABOVE MERE FAME

BY EDWIN DIAMOND

REMEMBER WHEN NANCY REAGAN WAS A punching bag for the press? There were the stories about her expensive, leisured friends, like Betsy Bloomingdale and Jerome Zipkin. There were stories about her equally expensive taste in clothes and jewelry. And there was her social image ("Don't cry for me, Santa Barbara"). Today, her relations with the press are more than cordial: She's a crowd pleaser, and she heads the list of the most admired women in America.

It didn't happen by tossing a penny down the wishing well. Chance and circumstance played a part. The assassination attempt on her husband created a reservoir of sympathy for the First Lady; the economy got people smiling and thinking benignly about the state of the nation. Beyond that, she's been helped by what one White House aide calls "the concerted operations of some very high-powered P.R. people." Sheila Tate, Mrs. Reagan's press secretary, and Michael Deaver, then resident secretary of symbolism in the White House, rearranged the props. Mrs. Reagan, as they say in the East Wing, got her own "project"—drug abuse. The ladies' luncheons were canceled. The new photo opportunities included inner-city tykes and adolescent drug fighters. Nancy Reagan is now an icon of grace and competence. She is unknockable.

It's fascinating to track the intricate process by which reputations rise and fall, or, in a transcendent moment, become permanently enshrined in the national consciousness, like the presidents whose faces adorn Mount Rushmore. How and why certain men and women become Rushmorean figures, or, conversely, see their images crumble, says a great deal about shifting tastes, the workings of the press, and the collective psyche.



FELIX ROHATYN

Once labeled "Felix the Fixer," he will be remembered as the Man Who Saved New York.

KATHARINE GRAHAM

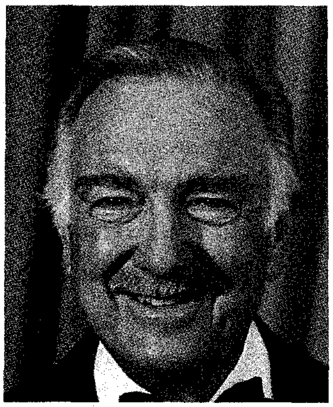
The country needed a female CEO with guts. Graham was in the right place at the right time.

THERE'S NO SINGLE route to—or from—unknockability. As the remaking of Nancy Reagan suggests, many variables are at work. Good P.R. requires good material to promote; Mrs. Reagan was never the featherweight she once appeared to be. Unknockable status goes beyond mere celebrity: Public icons most often reveal a core of achievement, they resonate in sympathy with deep national moods, and they fulfill the mercurial needs of the media. Above all, they make people feel good about any number of things—age, gender, work, but especially

Photographs: left, Bernard Gotfryd/Woodfin Camp; right, Stan Young/Ron Galella.

JACQUELINE ONASSIS

The "widow of Camelot" is warming jaded hearts as a serious working mom.



WALTER CRONKITE

Everyone's favorite "country editor," he reassured the nation during dramas and traumas.

themselves. Not all of that can be done with mirrors and blue smoke.

Unassailable reputations can be linked to sweeping events—Katharine Graham and the Washington *Post's* pursuit of Watergate, Felix Rohatyn and the fiscal rescue of New York City. Tragic myths can help: Jacqueline Kennedy Onassis remains, even today, the widow of Camelot. Walter Cronkite achieved unknockability by presiding at great public dramas: wars, assassinations, moon landings. Sometimes a single gesture—properly played—can repair a flawed résumé. Norman Mailer, novelist, brawler, and Jack Abbott's *amicus curiae,* became a statesman of literature in the New York *Times* by raising funds for the PEN congress.

Americans love comebacks, fighters, Cinderella figures and teams (the first Rocky and the early Stallone, the '69 Mets, the 1980 U.S. Olympic hockey squad). Katharine Graham went from reticent housewife to the most powerful woman executive in America—a real-life transformation that mirrored an emerging national consensus: Society needed a female CEO who had a tough but feminine image. Occasionally, even people of achievement can get an extra boost from adversity. Passed over in the official balloting for an Academy Award, Steven Spielberg nonetheless won the public's vote.

Longevity is a key to unknockable status. And when recollection nods, an honor often wakes the public up. Robert Penn Warren's designation in February as the first U.S. poet laureate has created a new beginning for the 80-year-old author. Though people are usually too polite to say so, physical illness, mental anguish, and trouble with children all help create unknockables—*vide* Joseph Heller, Norman Cousins, Betty Ford, and Carol Burnett. Out of a sense of fairness and balance, the press and public may decide that someone has "suffered enough." The best rehabilitation of reputation takes place quietly, holistically, and well offstage—perhaps in Saddle River, New Jersey, the Elba of Richard Nixon's long penance and the base for his recent return.

BUT DURABILITY CAN BE RISKY. RALPH NADER became sanctified early, in part because General Motors made him an underdog by assigning a gumshoe to dig up some dirt on him. Nader still stands tall—if a bit out of it—because he remains a credible symbol of personal rectitude. But Gloria Steinem has not fared so well. A major icon of the women's movement and a founder of *Ms.,* Steinem sounded to some of her followers like just another upscale-advertising sales director when she recently defended the Obsession perfume ads that appeared in her magazine.

Although the making and unmaking of a reputation follow no set rules, certain patterns exist. After studying the products of such organizations as CBS, NBC, *Newsweek,* and *Time,* sociologist Herbert J. Gans concluded that "hidden values" were reflected in the news. These "preference statements about nation and society" help the media gatekeepers select, from all the *events* of the day, those items, ideas, and personalities that will become *news.* The values are the enduring ones: the nation, the democratic system, responsible capitalism, pastoralism, individualism, and moderatism. Bigness is bad, extremists are dangerous, craftsmanship is to be prized, architecture should have "a human scale."

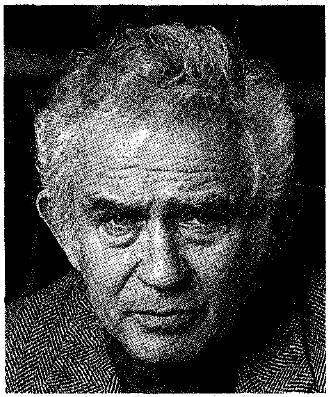
The list is almost intuitive; a night of news-watching confirms the common sense of it all: Reagan orders a strike against Qaddafi and the president's ratings go up; the head of Johnson & Johnson (the makers of Tylenol) is lauded for doing the right thing, putting the commonweal before profit; Dan Rather goes to the heartland to mourn the passing of the family farm.

Of course, many values aren't so hidden. Mrs. Kennedy became Mrs. Onassis and kept her money, looks, and dramatic history—the stuff of stardom. But, unlike a star, she cultivated a low profile; she avoided interviews, took a real job, and raised her kids—just like (sort of) other Americans. Her wholesome self-effacement also effaced a lingering image of greed in the Aegean.

Highly visible success often produces more success, and inflates status. Rupert Murdoch breezed into town ten years ago and proved instantly knockable for his Fleet Street brand of journalism and brash capitalistic style. Today, the Establishment has embraced him, extending him credit for his growing communications empire and applauding his stewardship of the London *Times,* England's (formerly) untouchable journalistic institution.

NANCY REAGAN

Jerry Zipkin is out, fighting drug abuse is in. Result: First Lady as icon of competence.



NORMAN MAILER

The brawler-writer is now a captain of culture thanks to fund-raising for PEN.

Excess can also breed success and, handled right, put a person beyond the reach of normal criticism. Edward Koch and George Steinbrenner conduct their lives fortissimo. Knocked, they knock back—hard. Then one day they rise, like hot-air balloons, larger than life and free of the pull of mundane judgments. Donald Trump has also gone off the scale, if only because of his sustained grandiosity: Trump Tower, Trump Plaza, Trump football, Trump at Mar-a-Lago in Palm Beach,Trump in Aspen, and Trump in *two* Atlantic City casinos. The sheer gall of his plan for a 150-story building in "Television City" stonewalls doubters.

More conventional power can also be an attractive ingredient of unknockability. While he was still in Boston, Mortimer Zuckerman was just a local real-estate developer who happened to own *The Atlantic* and was known primarily

Photographs: top left, R. Prigeant; top right, John Barr/Gamma-Liaison; bottom left, Garvin/Ron Galella; bottom right, ©1986 Thomas Victor.

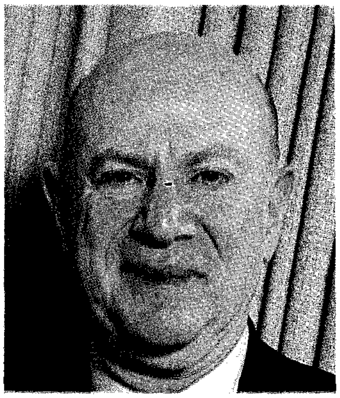
for some sticky legal squabbles; today, as proprietor of *U.S. News & World Report,* he serves on presidential commissions observing the Philippine elections, writes editorials on global affairs—and has even managed to outbid Trump, landing the deal to develop the Columbus Circle site of the old Coliseum.

Power assumes an especially irreproachable aura when it's given away. Laurence Tisch would seem to have enough on his hands with Loews and CBS, yet he can be found a couple of mornings a week down at NYU, where he's active as chairman of the board of trustees. "Tisch is a rich man who gives his time and experience," says Alan Altschuler, dean of NYU's Graduate School of Public Administration. "That's as good as giving money."

Position can be a vehicle for unknockability: Where you sit is often where you stand. The office of the presidency ennobles the occupant—until a record of performance is established. But a few presidents—Ronald Reagan, for one—levitate magically above the facts. "On any given issue," says political consultant David Garth, "polls show the public disagrees with Reagan. But overall, people love him."

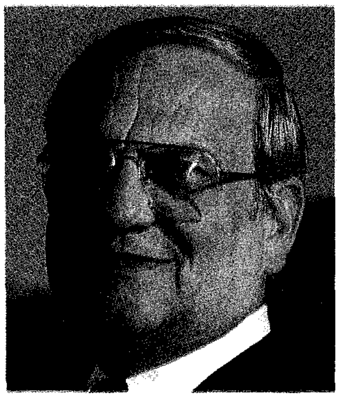
If the job sometimes makes the unknockable man, the man can sometimes make the unknockable job. Henry Kissinger fashioned his position as the president's national-security adviser into a platform for his own stardom. When Robert C. McFarlane took over the post, in 1983, he was known as a dutiful civil servant, a former Marine Corps lieutenant colonel—"Bud" to his friends. This year, when McFarlane left for the private sector, he signed up with the Walker Agency to lecture, at an estimated $20,000 an appearance; three universities jockeyed for his presence.

That prompted the Washington media, as Michael Kinsley pointed out in *The New Republic,* to wonder why "a man of McFarlane's stature was being replaced by a person no one had ever heard of." The unheard-of man was Admiral John Poindexter, another dutiful public servant, someone very much like Bud McFarlane before he got the national-security job. Three years from now, Washington will undoubtedly be mourning the departure of Poindexter the old pro.



LAURENCE TISCH

A corporate heavy hitter looks better than ever as a part-time educator at NYU.



LEE IACOCCA

He paid back the boss, saved Chrysler, and brushed off the Statue of Liberty flap.

Even modest positions can be useful. "What was the New York Public Library but a pair of stone lions? And look at Vartan Gregorian now," says public-relations whiz Howard Rubenstein, referring to the library's energetic president, a Manhattan unknockable of the moment. Gregorian has succeeded so well at fund-raising and P.R. that he's made the once shabby place a sanctum of chic. Naturally, he has had the assistance of such sainted patrons as Brooke Astor and Andrew Heiskell. Their most successful promotion is—what else?—the library's annual literary-lion awards.

Counter-positioning—going against trends—can also be a path to honor. If William "The Refrigerator" Perry didn't exist, it would be necessary to invent him. It was time for a different face on the sports pages, and The Refrigerator came forward, an embodiment of public desires and publicity savvy. Pro football's offenses and defenses had become predictable, and advertisers' messages were going unwatched. Worse still, the game had a drug problem. Then Perry came along—overweight, but wholesomely so. At the same time, the *thin* wholesome people of the world—joggers, aerobic instructors, health nuts, all of whom had enjoyed a decade of status—were becoming boring (although Workout Jane did replace Hanoi Jane). The Refrigerator met everyone's needs.

NOBODY IS SURPRISED ANYMORE TO LEARN THAT heroes have handlers. Rona Barrett may have gone too far the other day on the *Donahue* show, when she indignantly announced that "95 percent of what you read and see in the news is the result of press agents' handouts." (Barrett, not so incidentally, did a major job of re-inventing herself in the public mind, so she is something of an authority.) But most clear-eyed journalists acknowledge that deadline pressures, the "objective" conventions of the craft, and their own loose work habits often lead to the regurgitation of press releases. And by dint of sheer repetition, certain names assume a ring of authority.

Some "authorities" may not need the press releases if they can make journalists' lives easier on the phone or on-camera. Rae Goodell of MIT discovered that the "visible scientists," the ones like Carl Sagan who pop up regularly as sources and commentators, are the ones who know how to make issue-oriented, controversial, articulate, colorful, credible—and short—statements. Masters of the one-liner and the fifteen-second sound bite, they are sought for their special expertise—which often consists of being expert at sounding expert.

Once such a resourceful expert makes it to the Rolodexes of news organizations, the roundup pieces and *Nightline* interviews follow. These usual suspects are given an emblematic identity, a quick title suggesting unknockable status. An analyst who appeared a few nights ago on *The CBS Evening News* after the Gulf of Sidra "battle" was identified with a caption that said NAVAL EXPERT. Television looks for the union label. Because few people have actually read anything the new poet laureate has written recently, the citizenry is reassured that Robert Penn Warren is a "Pulitzer Prize–winning author."

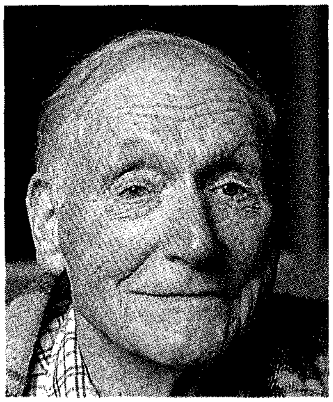
The expert unknockable works hard, often doing the reporter's job. "Felix Rohatyn and people like him can make you look good," says an editor with extensive personal experience. "He can give you a nugget of information or an insight and let you make it your own in the story." The media, in turn, keep the Rohatyns of the world looking good. In the 1960s, Rohatyn's work on behalf of ITT earned him the emblematic I.D. of "Felix the Fixer," though the title didn't show up in many stories. Rohatyn kept burnishing his own image by writing essays for *The New York Review of Books.* Two years ago, *The New Republic* took the essays apart, pointing out how far off Rohatyn had been on a number of issues. The piece had little effect on Rohatyn's media status. He's still the Man Who Saved New York; he's back in the current *Review* (FELIX ROHATYN: A NEW CHANCE FOR THE ECONOMY).

Time, in a recent cover story on corporate mergers, also showed its admiration for Rohatyn, running a full-page interview with him. The piece began by implicitly acknowledging a certain editorial dilemma. As a senior

Photographs: left, Maria Robledo; right, Douglas Kirkland/Sygma.

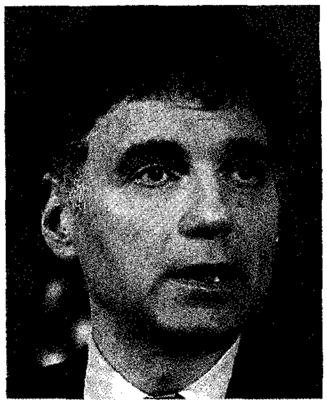
CAROL BURNETT

Her problems with the kids made the real folks feel that she'd "suffered enough."



ROBERT PENN WARREN

A revered writer becomes an institution as the U.S. names its first poet laureate.



RALPH NADER

Nader's time-tested integrity keeps him on the road despite speedy deregulating.

GLORIA STEINEM

Running fleshy ads in Ms. *has her in trouble with feminists who think she sold out.*

partner at Lazard Frères, Rohatyn has engineered hundreds of mergers and acquisitions, yet *Time* was ostensibly *viewing with concern* the present outbreak of takeoverism. *Time's* deft solution: "Though he can claim credit for inventing many of the tools of modern corporate mergers, Rohatyn . . . these days is like the sorcerer whose apprentices have run amuck. . . . Said he: 'Today things are getting badly out of hand.' " The rest of the article faithfully recorded the words of the master.

There are other wizards with the power to wave their wands and turn journalists into their apprentices. Earlier this year, when a critic writing in the *Times Book Review* delivered a mild rebuke to William F. Buckley Jr. for saying that he sometimes turns out a column in twenty minutes, the aggrieved Buckley was provided with a full page in the *Book Review* for a rebuttal; less favored recipients of sour notices must be content with grinding their teeth.

As dinner-table talk, the issue of who's unknockable or knockable makes animated conversation. Analyzed more closely, it reinforces some fears about the media. Their sometime role as handmaiden to experts, sorcerers, and other unknockables may account for polls showing journalism to be among the less admired occupations, ranking with such knockable ones as psychology and sales.

FOR SOME STUDENTS OF POPULAR CULTURE, THE fascination with status and celebrity jeopardizes the national future. The provocative title of Neil Postman's new book, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business,* suggests where the author thinks America is headed. Postman begins by flashing back to an earlier, ideal America where people read books, followed arguments, thought logically, and participated in public affairs. This America, he argues, has been supplanted by our present television culture, which subsists on celebrities, emotions, and discourse-as-entertainment. The 1970s argument about whether TV shapes culture or merely reflects it, Postman declares, has been settled: TV has *become* culture.

It follows that the TV culture and such look-alike print ancillaries as *People* magazine have produced a new breed of public figure. In a print culture, people were known and honored for ideas expressed in writing, not for their camera-readiness. Postman claims that the first fifteen presidents of the U.S. would not have been recognized had they passed the average citizen on the street, but their ideas were familiar. Think of recent presidents, says Postman, "and what will come to your mind is an image . . . most likely a face on a television screen. . . . Of words, almost nothing will come to mind." Reagan is the great TV communicator; Jesse Jackson probably won more white support hosting *Saturday Night Live* than he did campaigning in 1984.

In fact, America was never the intellectual Arcadia of Postman's reconstruction. And current reports about the death of discourse are exaggerated; people of genuine achievement are still honored. Analyses of the contents of magazines and newspaper columns over the last half-century show two opposing trends in who is being profiled and itemed. First, there has been a shift from captains of industry and inventors to entertainers and personalities, a shift from Alfred P. Sloan, say, to Cher. More recently, there's been a resurgence of achievers. For every George Burns honored because he's still able to appear on television, there's a Lee Iacocca.

THE TV-AS-CULTURE ARGUMENT DISTORTS THE picture. Behind the screen, as Gans shows, bedrock values still exist, independent of entertainment. Lee Iacocca may be *known* through TV, or, more precisely, his TV spots may have promoted the idea that he "saved" Chrysler. But Iacocca's reputation rests on basic feelings, as myths must. Iacocca is the guy who was screwed by his boss and who screwed back.

Iacocca's stature gives him a shield against critics. The recent conflict-of-interest charges aimed at him amounted to a 48-hour story. Iacocca is Teflon-coated now, much like Ronald Reagan. The president's appeal pre-dates TV, too. In a word, he has character (never mind his specific positions). "He's real," says David Garth, who handles liberal Democrats but still admires Reagan's unknockable status.

Reagan and Iacocca—and, says Garth, his friend and client Ed Koch—are all gritty, authentic people. "They've all climbed mountains," Garth says. Or, to switch images, each started from way back: Reagan the ex-actor, Iacocca the dumped executive, Koch the Greenwich Village liberal. Koch, of course, now faces another steep climb.

Politics, in any event, may no longer be a principal interest of the public, or even a goal for the ambitious. A number of critics have detected an evolution in what constitutes honor in America. If the admired men and women of the 1920s were work-ethic figures whose careers taught us how to make money and get ahead on the job, then the heroes of postwar America were consumption-driven, showy types who instructed us in how to spend money. Checking the indicators now, it seems safe to conclude that the citizenry is fixed not so much on working for money or on spending it as on keeping it. Look for the next unknockables on the bottom line. ■

Photographs: left, Garvin/Ron Galella; center left, ©1986 Thomas Victor; center right, Judy Sloan/Gamma-Liaison; right, Alan D. Levenson/Gamma-Liaison.

SPECIAL EFFECTS

BY

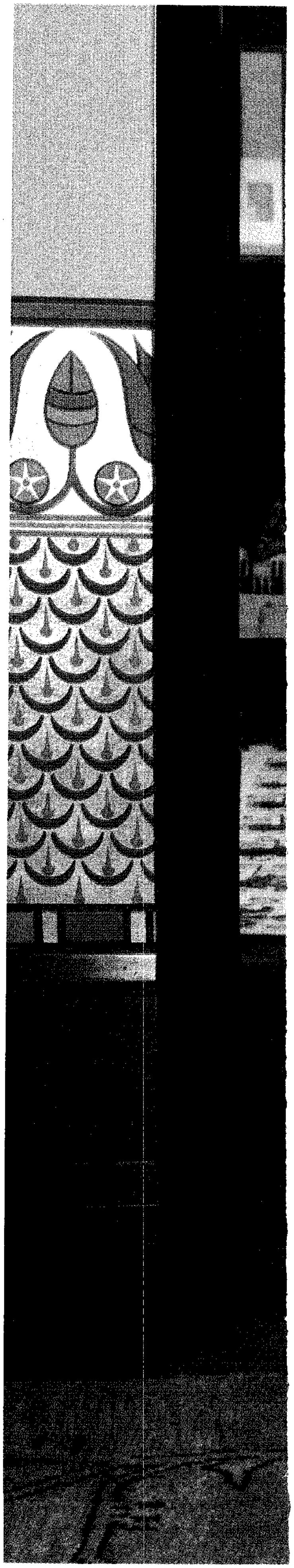
MARILYN BETHANY

These days, all styles are equally suspect: Modernism is heartless, postmodernism is arcane, contemporary screams *nouveau riche,* "English" stage-whispers Wasp. And yet, despite the absence of a clear direction, great interiors—the best in memory—are being done. Maybe it's *because* we've dropped our maps and compasses and opened our eyes to charm, to humor, to quality—to things better observed at a standstill than when charging full speed ahead. The hero of the hour: the artist-craftsman, who, after decades of obscurity, has re-emerged as a major contributor to interior design.

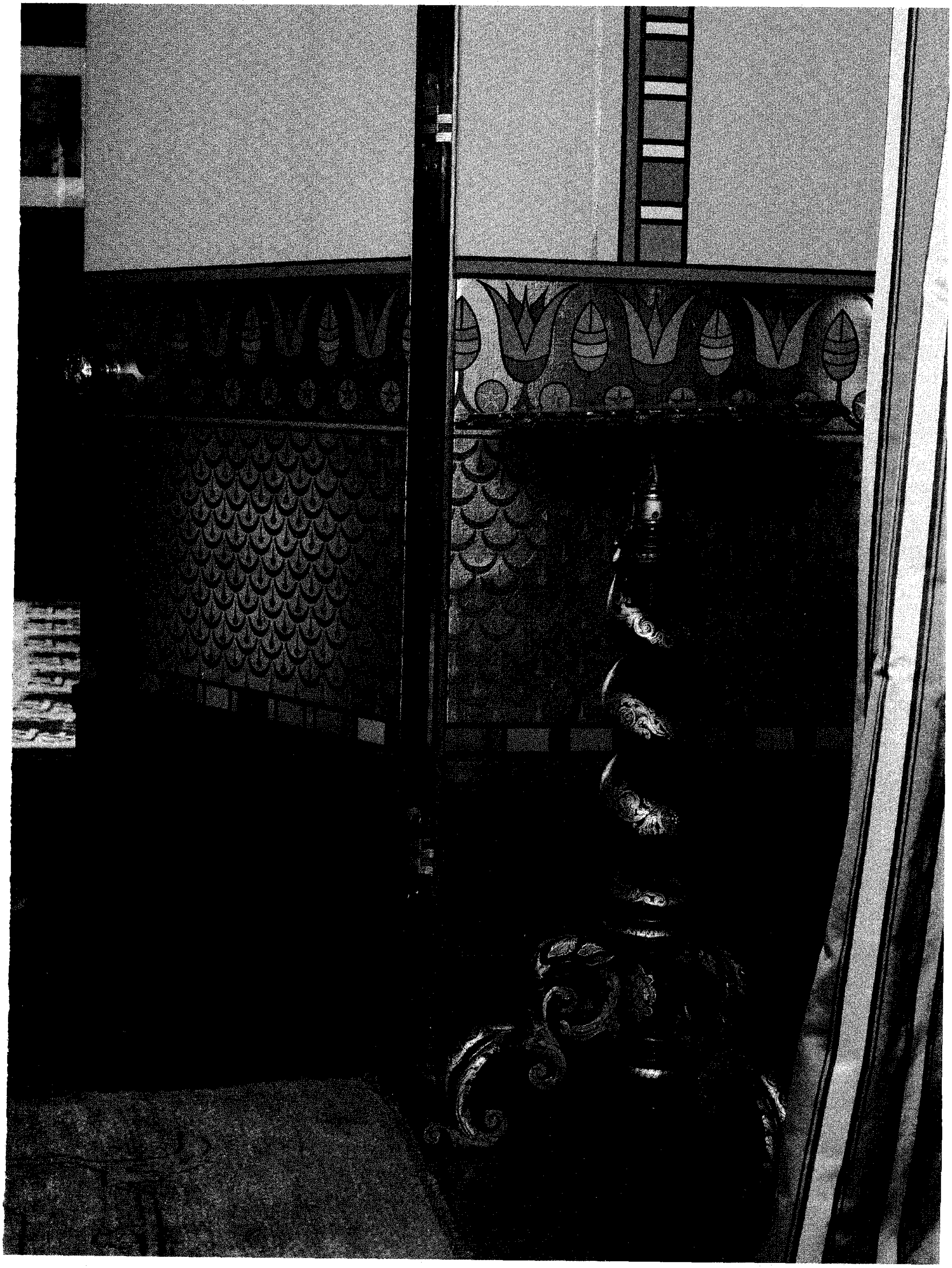
PHOTOGRAPHED BY

OBERTO GILI

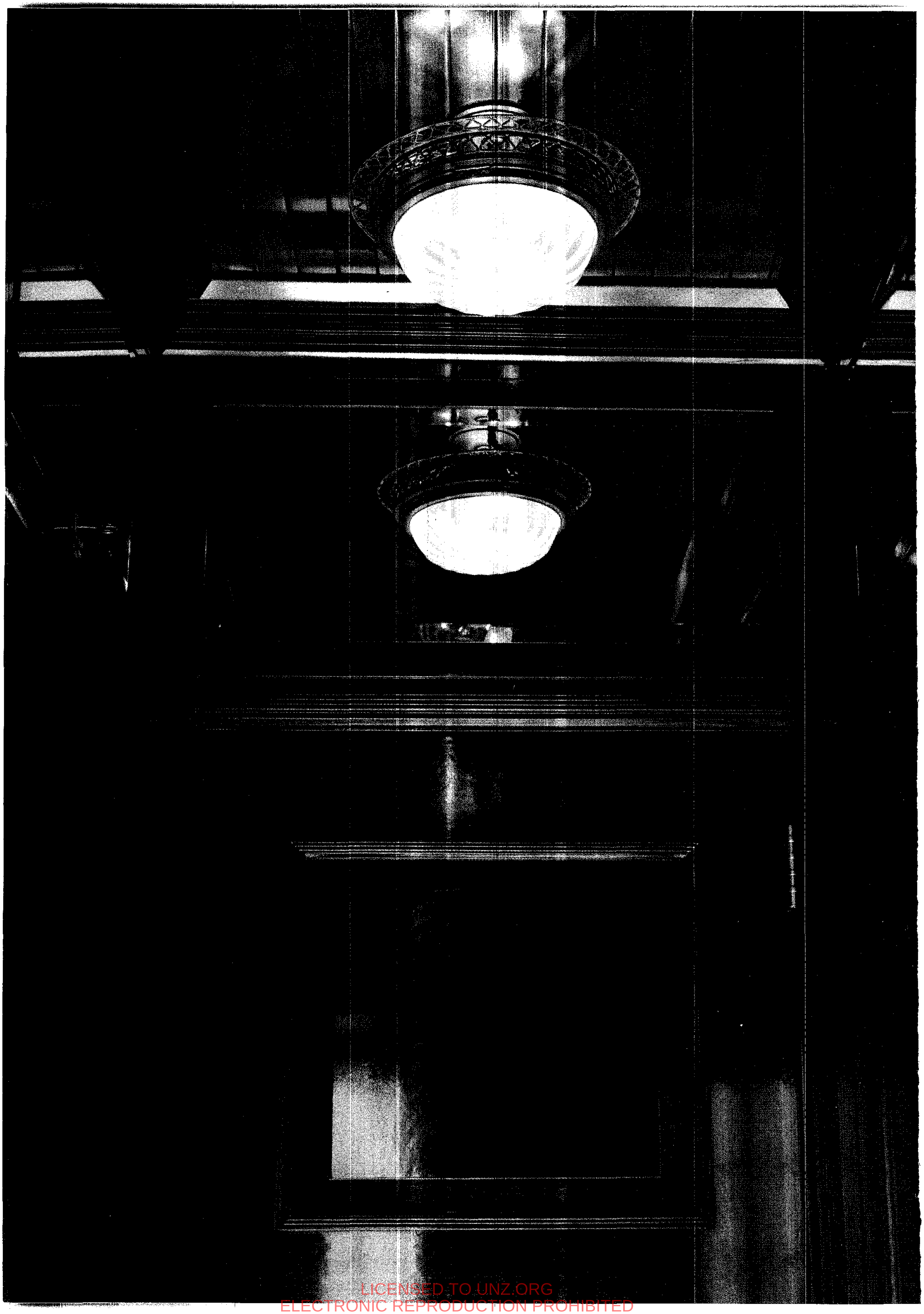
LOST ARTS...



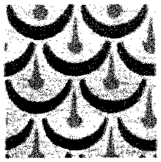
THE OLD SAW "YOU CAN'T GET GOOD WORK ANYMORE" IS RENDERED ABSURD IN THE FACE OF THIS MAHOGANY FLUSH DOOR, DESIGNED BY THE ARCHITECT PETER MARINO AND STENCILED BY THE ARTIST BERNHARD SANS FOR A EUROPEAN BUSINESSMAN'S NEW YORK *PIED-À-TERRE.* IN FACT, IT CAN BE ARGUED THAT CRAFTSMANSHIP HAS NEVER BEEN BETTER.

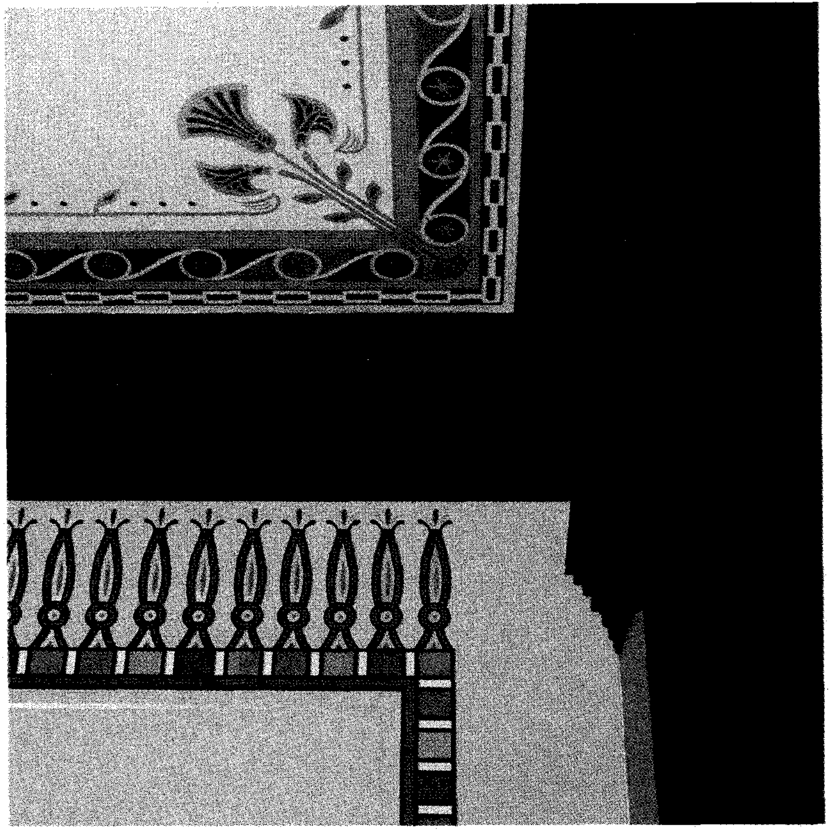


Photograph by Elizabeth Heyert.



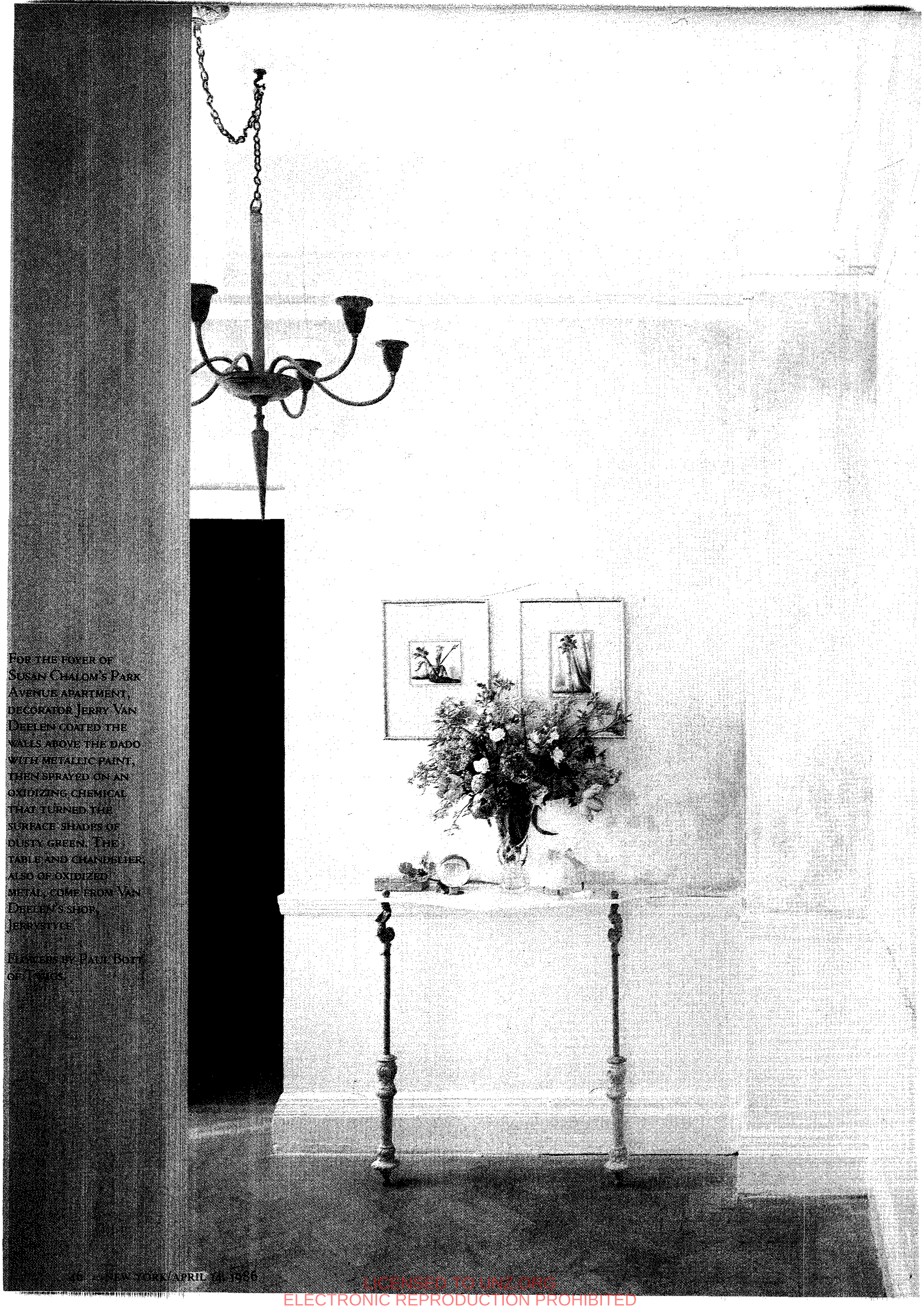
Left: Great period style? No—great style, period. Behind exquisite French-polished mahogany woodwork and beveled mirrors, which were fashioned in this decade by a cabinetmaker whose identity Marino jealously guards, lie closets.





The living-room walls and ceiling are lavishly detailed with Egyptian-revival stenciling by Sans, who also applied the Greek Revival pattern to the library walls (below).

Photographs by Elizabeth Heyert.

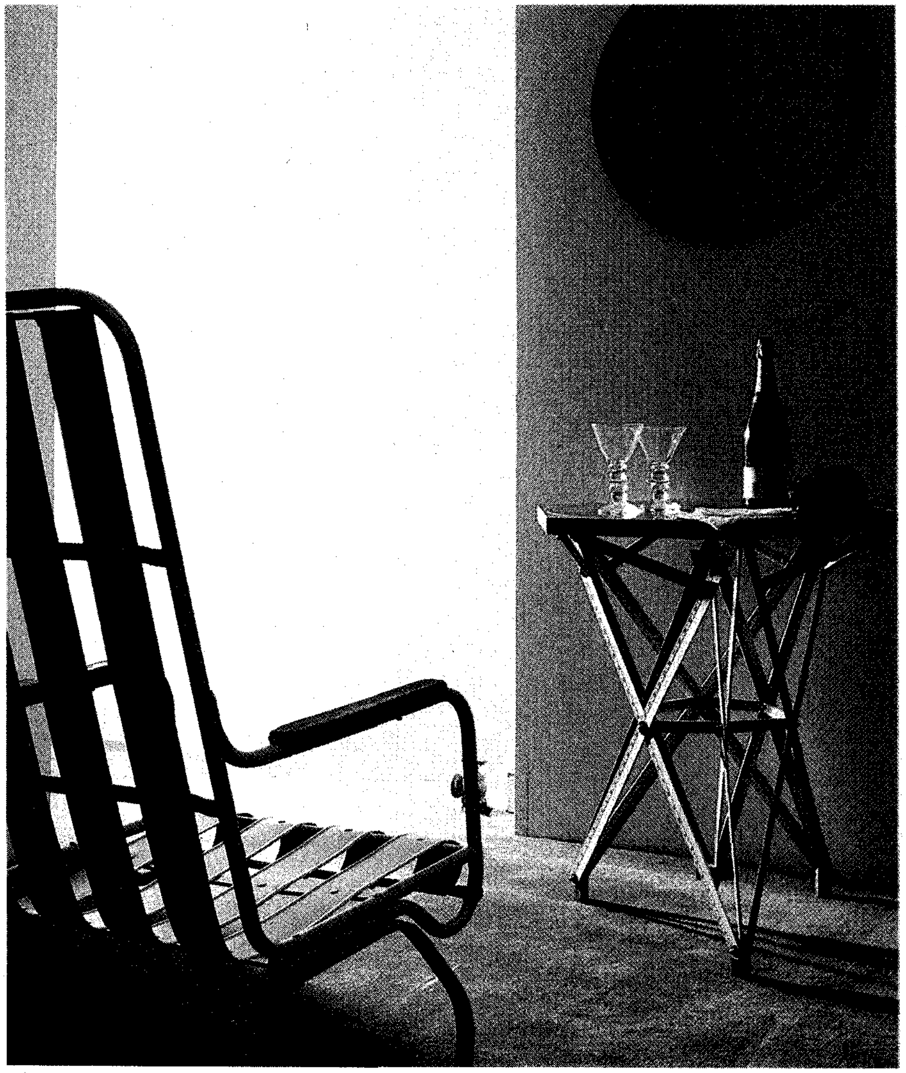


For the foyer of Susan Chalom's Park Avenue apartment, decorator Jerry Van Deelen coated the walls above the dado with metallic paint, then sprayed on an oxidizing chemical that turned the surface shades of dusty green. The table and chandelier, also of oxidized metal, come from Van Deelen's shop, Jerrystyle.

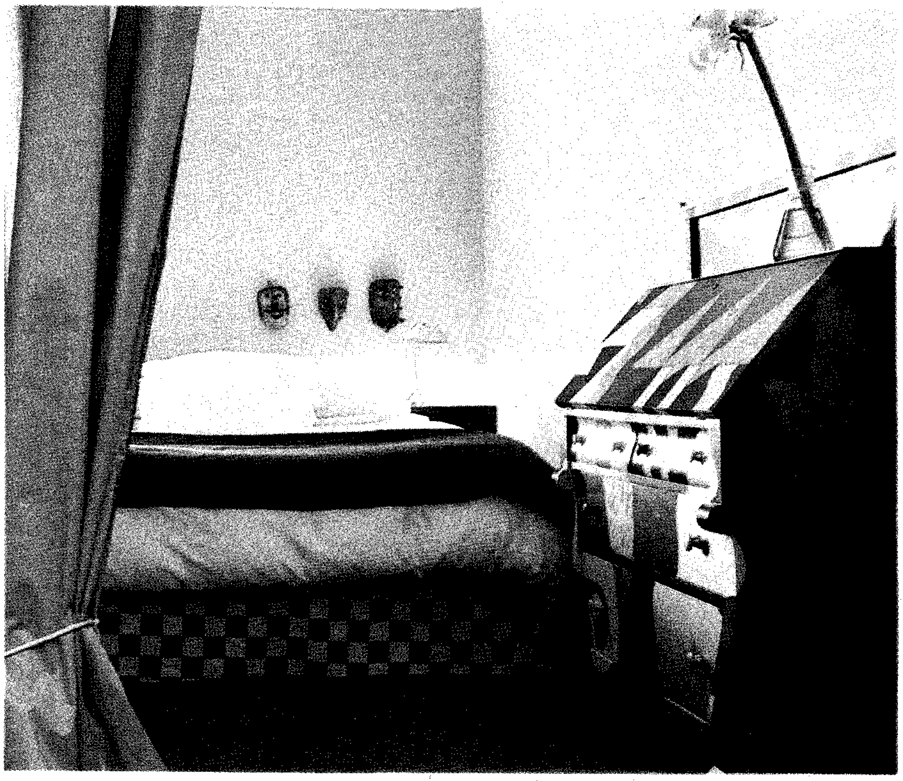
Flowers by Paul Bott of Twigs.

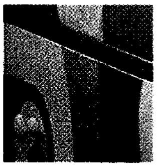
. . . AND FOUND

Not that the only good news is old news: Invention is rampant. Artists who once worked exclusively on canvas have turned their brushes to furniture. Furniture craftsmen who once were solemn about wood have lightened—and smartened—up. Decorators whose fingers once itched for a crowbar at the sight of boring walls are now letting artists transform them instead.



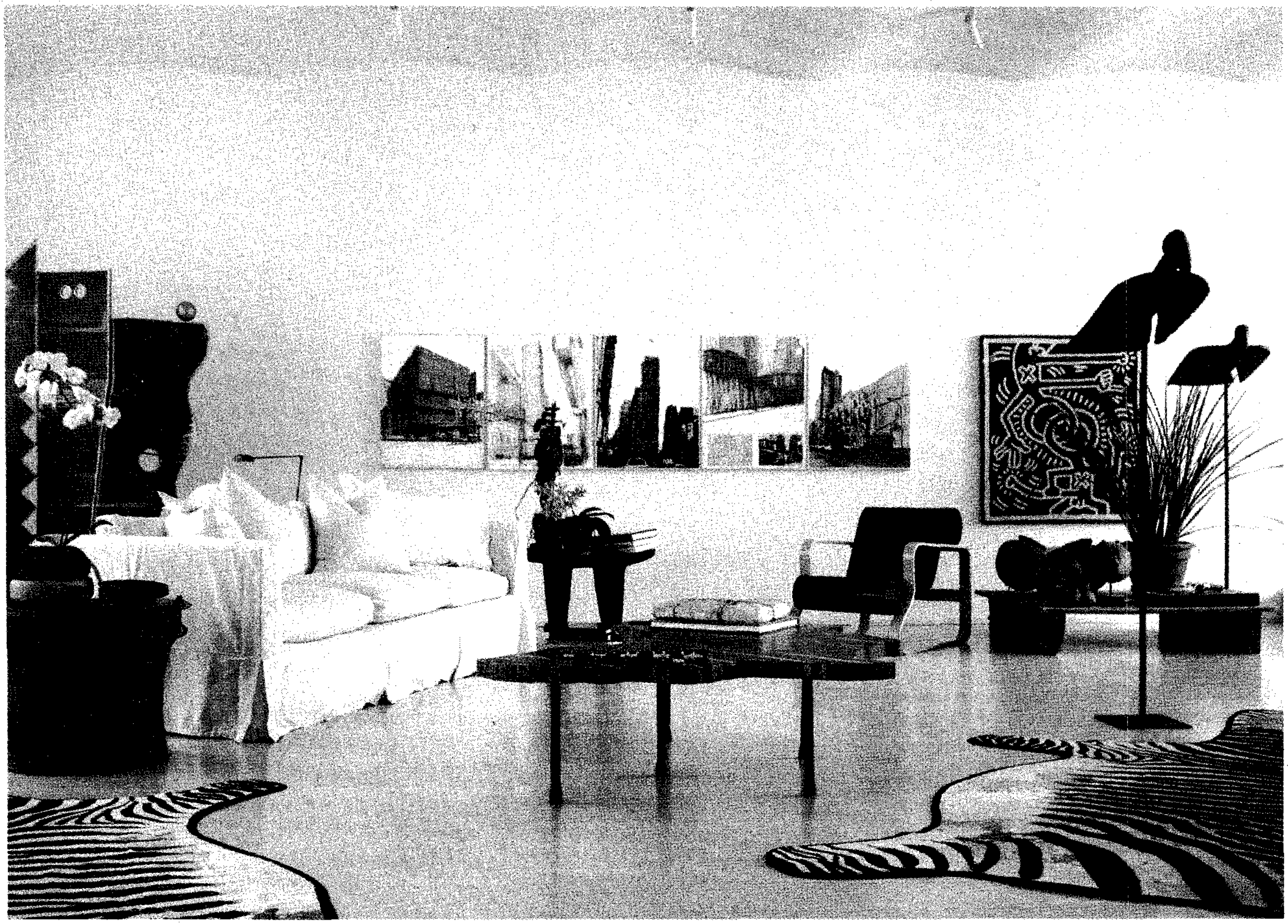
In the apartment shared by Douglas Myers and Allen Scruggs of Scruggs-Myers & Associates, a lawn chair faces off with a table (above right) fashioned from yardsticks by the furniture craftsman John Marcoux, whose work will be featured in an exhibition that opens April 10 at the Gallery at Workbench.





In a bedroom of Scruggs and Myers's loft is a desk, assembled and painted by artist Susan Tarlov. She considers her painted furniture strictly decorative—a descendant of painted American folk-art furniture.

ARTLESSLY ARTFUL



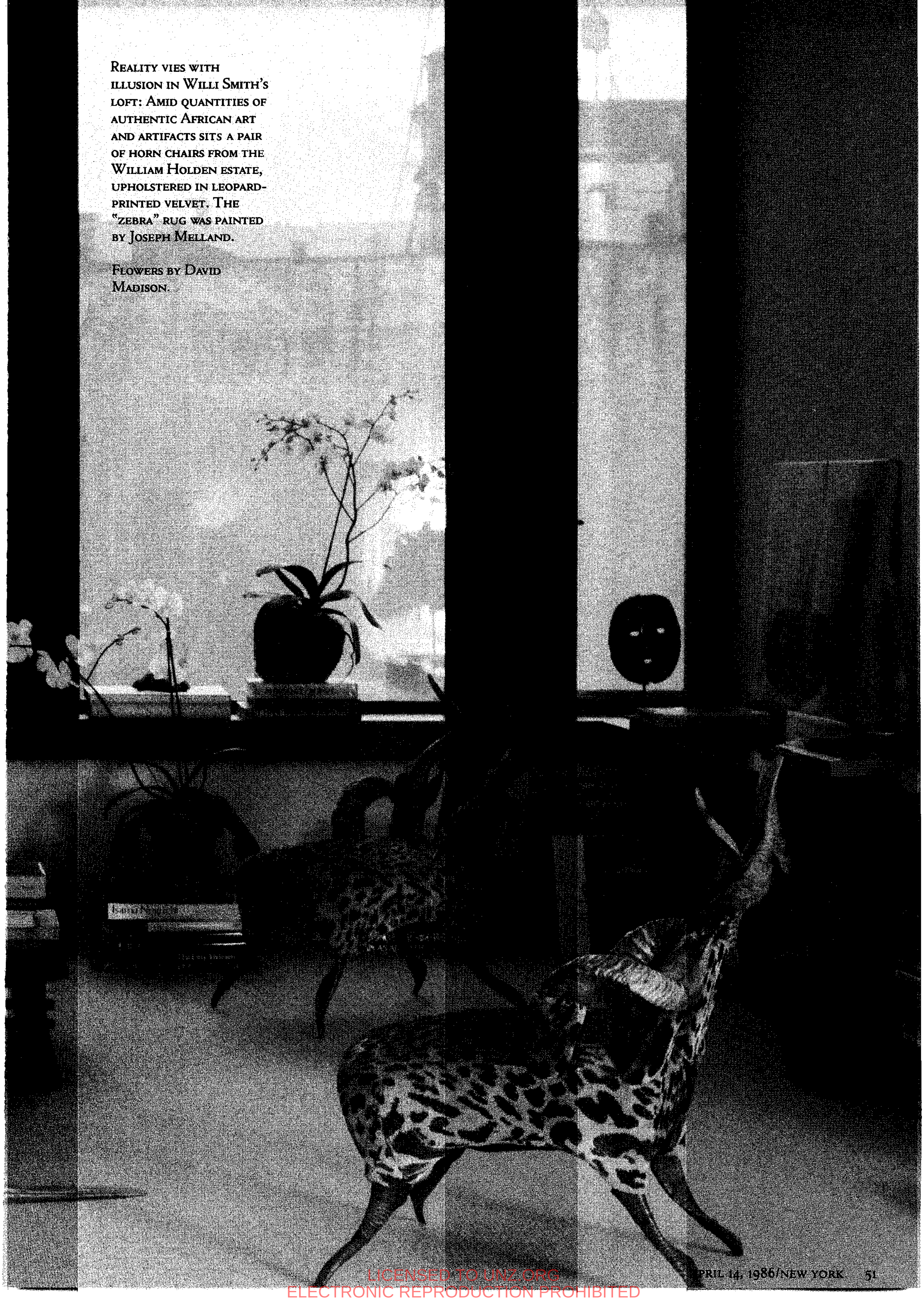
SPECIAL EFFECTS

The Art Collector's Apartment is all too often a deadly serious affair—the ambience is hushed, and each piece reverently positioned and lit. The results can be sadly paradoxical: The collector ends up looking like an Art Victim instead of a connoisseur.

But fashion designer Willi Smith's art-filled TriBeCa loft, designed with Rosemary Peck, honors no one more than the collector himself, whose keen eye discerns links between artists as diverse as Christo, Keith Haring, and Dan Friedman. The results, anything but haphazard, seem effortlessly stylish, good-humored, and relaxed—much like the designer's clothes.

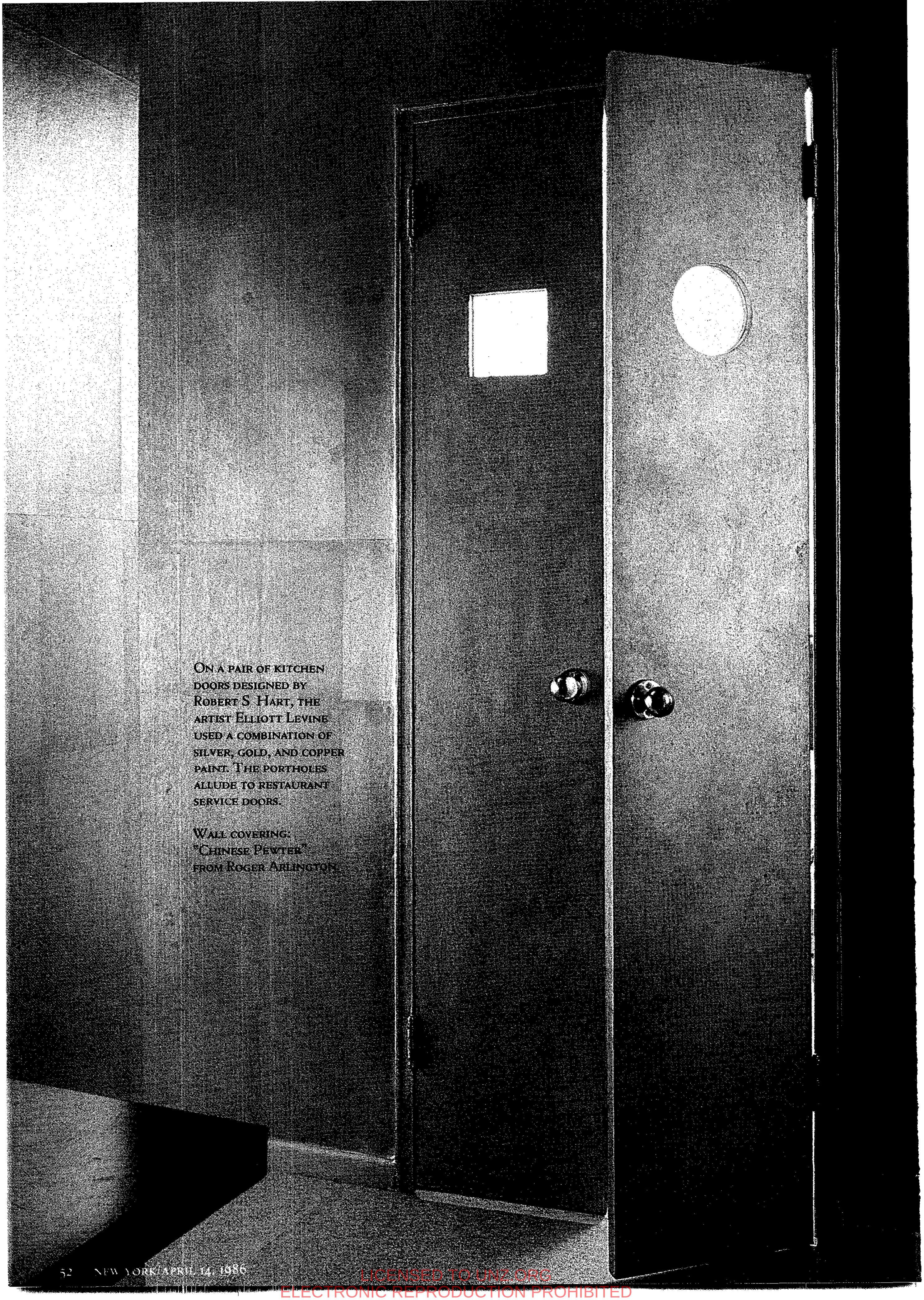
Willi Smith has taken an intensely charismatic screen by the furniture artist Dan Friedman (opposite) and wrestled it to the ground, miraculously making it his own. Friedman also did the Africa-shaped coffee table (above). One of those artists whose work is blurring the line between fine and functional, he shows at both the Holly Solomon Gallery and Art et Industrie.

CHA



Reality vies with illusion in Willi Smith's loft: Amid quantities of authentic African art and artifacts sits a pair of horn chairs from the William Holden estate, upholstered in leopard-printed velvet. The "zebra" rug was painted by Joseph Melland.

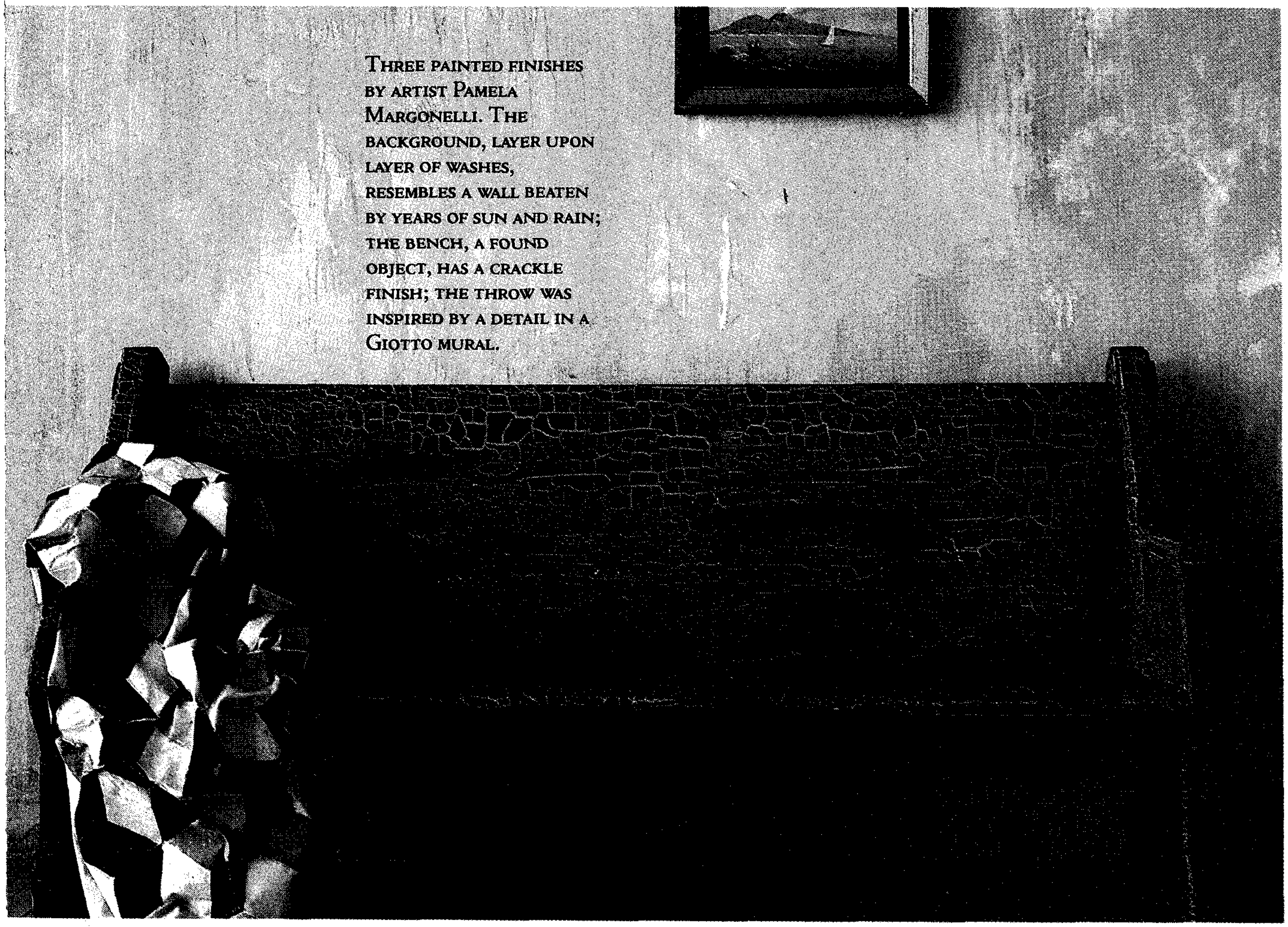
Flowers by David Madison.



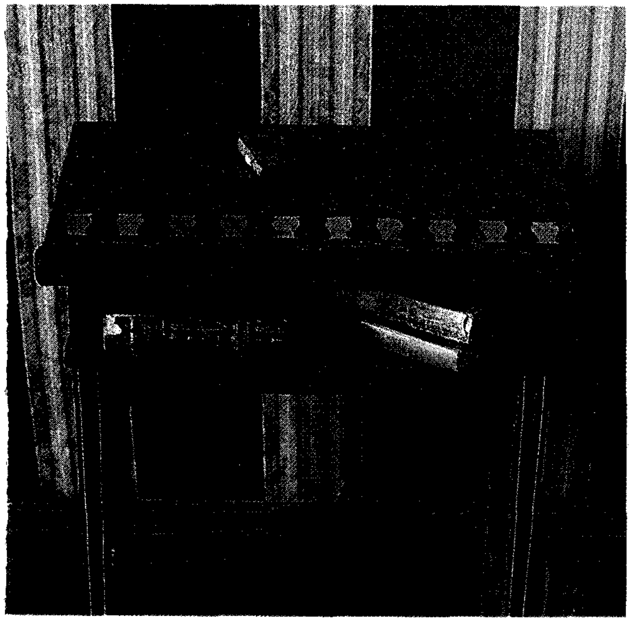
On a pair of kitchen doors designed by Robert S Hart, the artist Elliott Levine used a combination of silver, gold, and copper paint. The portholes allude to restaurant service doors.

Wall covering: "Chinese Pewter" from Roger Arlington.

PIGMENTS OF THE IMAGINATION



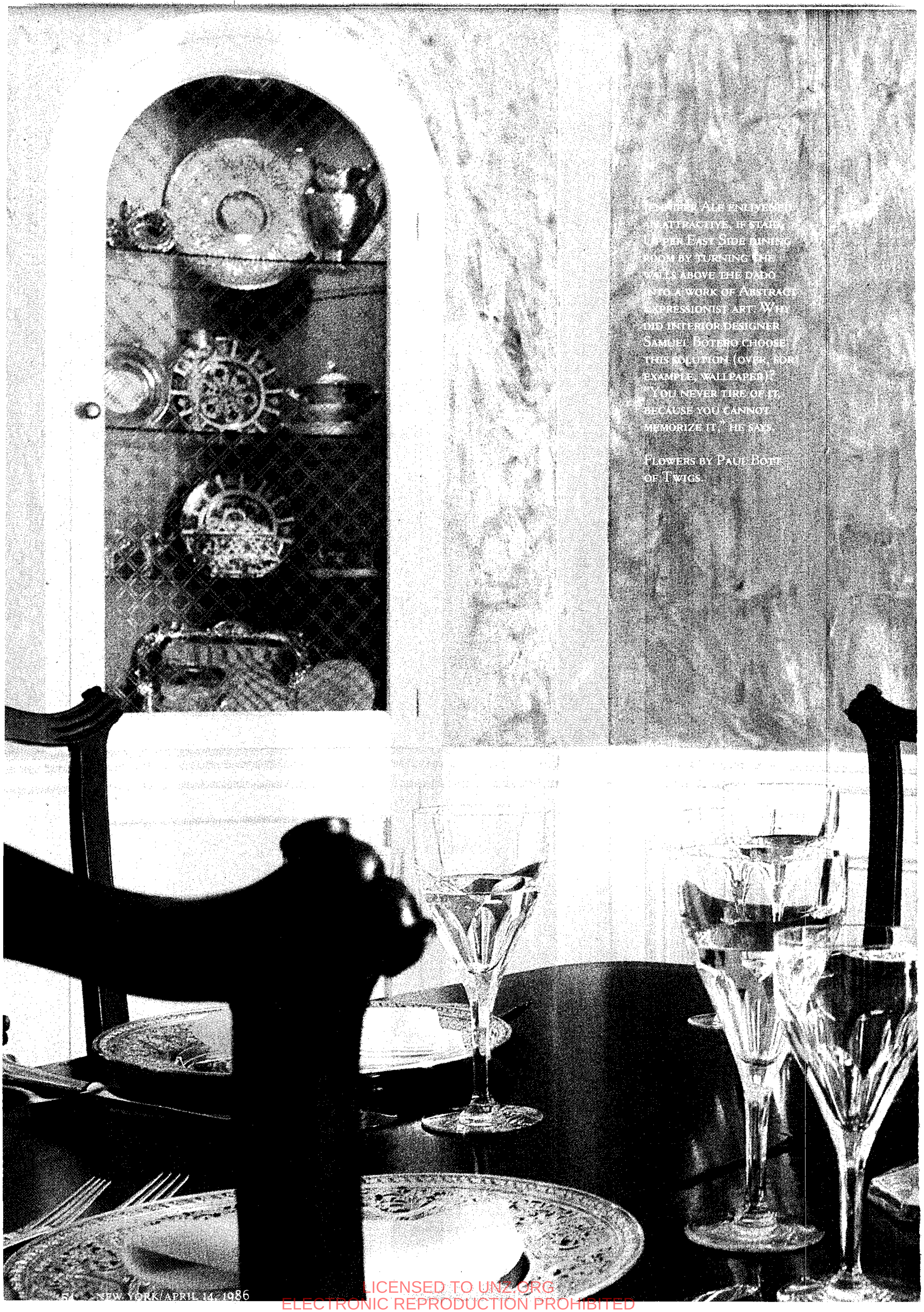
Three painted finishes by artist Pamela Margonelli. The background, layer upon layer of washes, resembles a wall beaten by years of sun and rain; the bench, a found object, has a crackle finish; the throw was inspired by a detail in a Giotto mural.



Paint and dye have never been used to more magical effect. Ironically, the "adventurous" contemporary designers have been inspired by the "hidebound" traditionalists and their stippling, sponging, and ubiquitous *faux marbre*.

Artist Marla Weinhoff found this book stand in a thrift shop, then painted it and embellished it with copper leaf. Her work will be featured at the Muriel Karasik Gallery in May.

Photograph, top: Peter Margonelli.

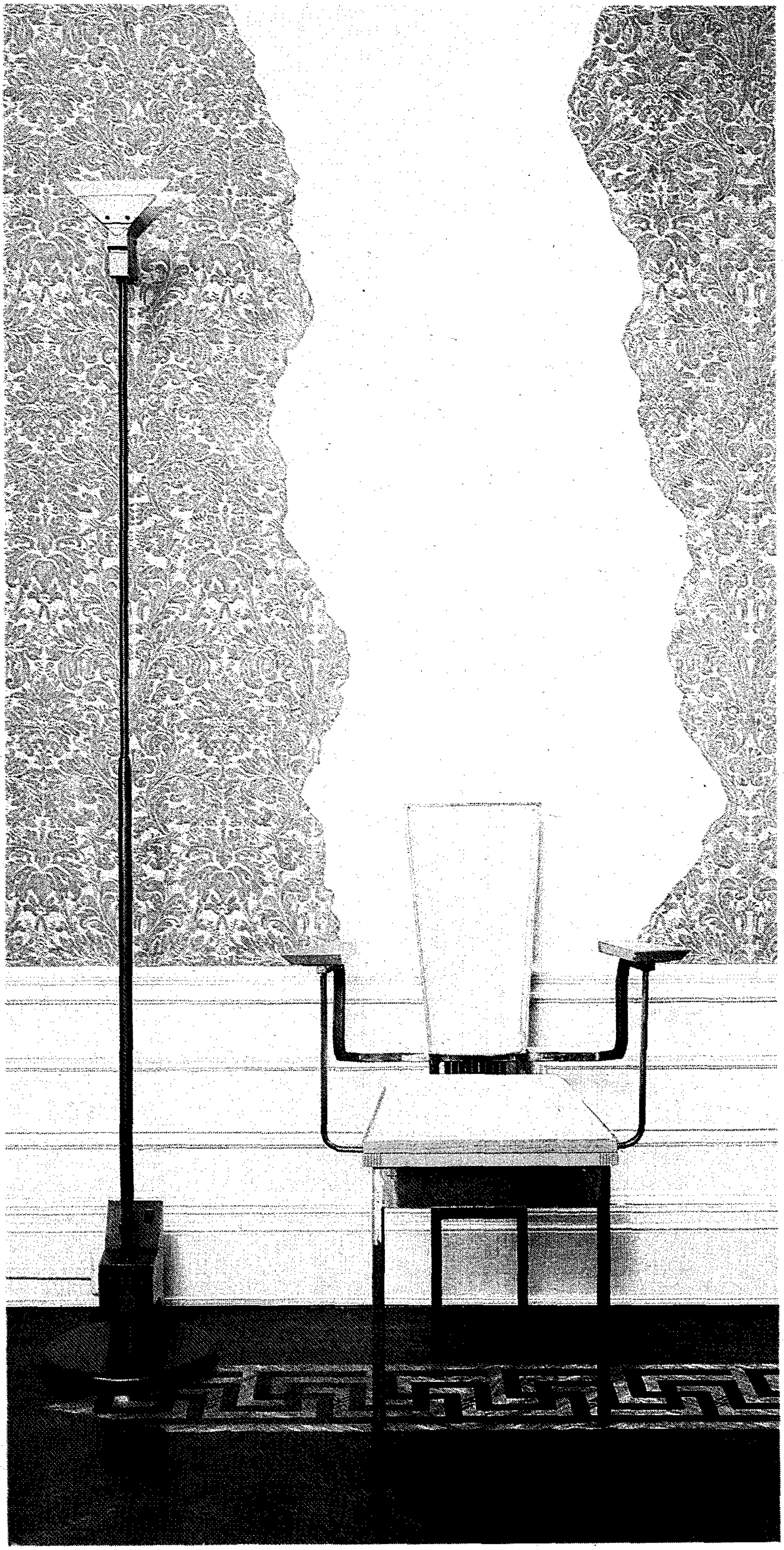


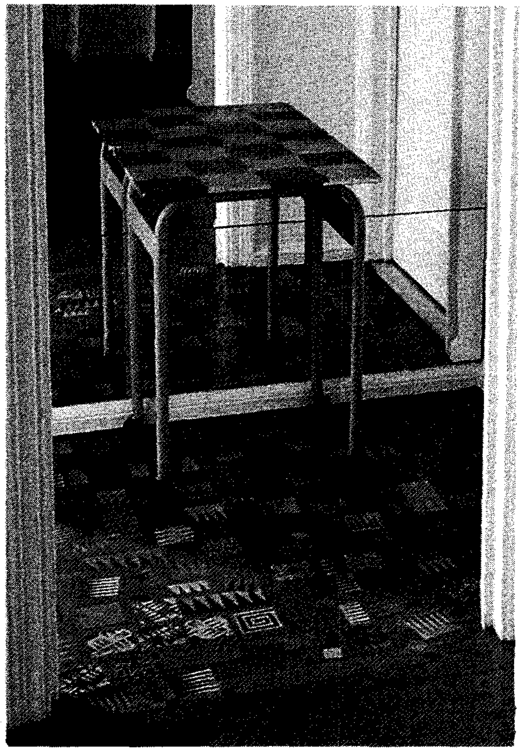
Jennifer Ale enlivened an attractive, if staid, Upper East Side dining room by turning the walls above the dado into a work of Abstract Expressionist art. Why did interior designer Samuel Botero choose this solution (over, for example, wallpaper)? "You never tire of it, because you cannot memorize it," he says.

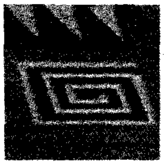
Flowers by Paul Bott of Twigs.

In an otherwise dressed-for-dinner dining room by Mark Zeff, ripped wall covering by Fortuny and a "worn" Greek-key floor border by the artist Richard Cava add witty touches of disarray.

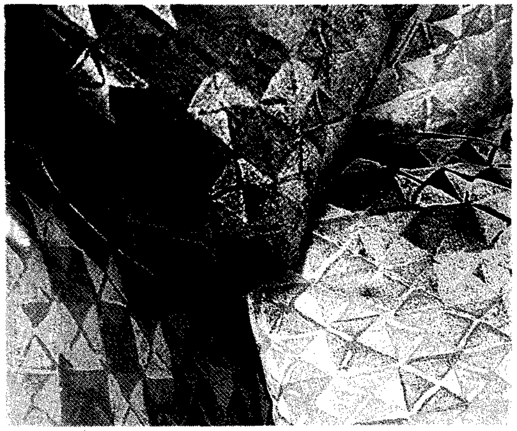
Chair by Mark Zeff at MZD Global.



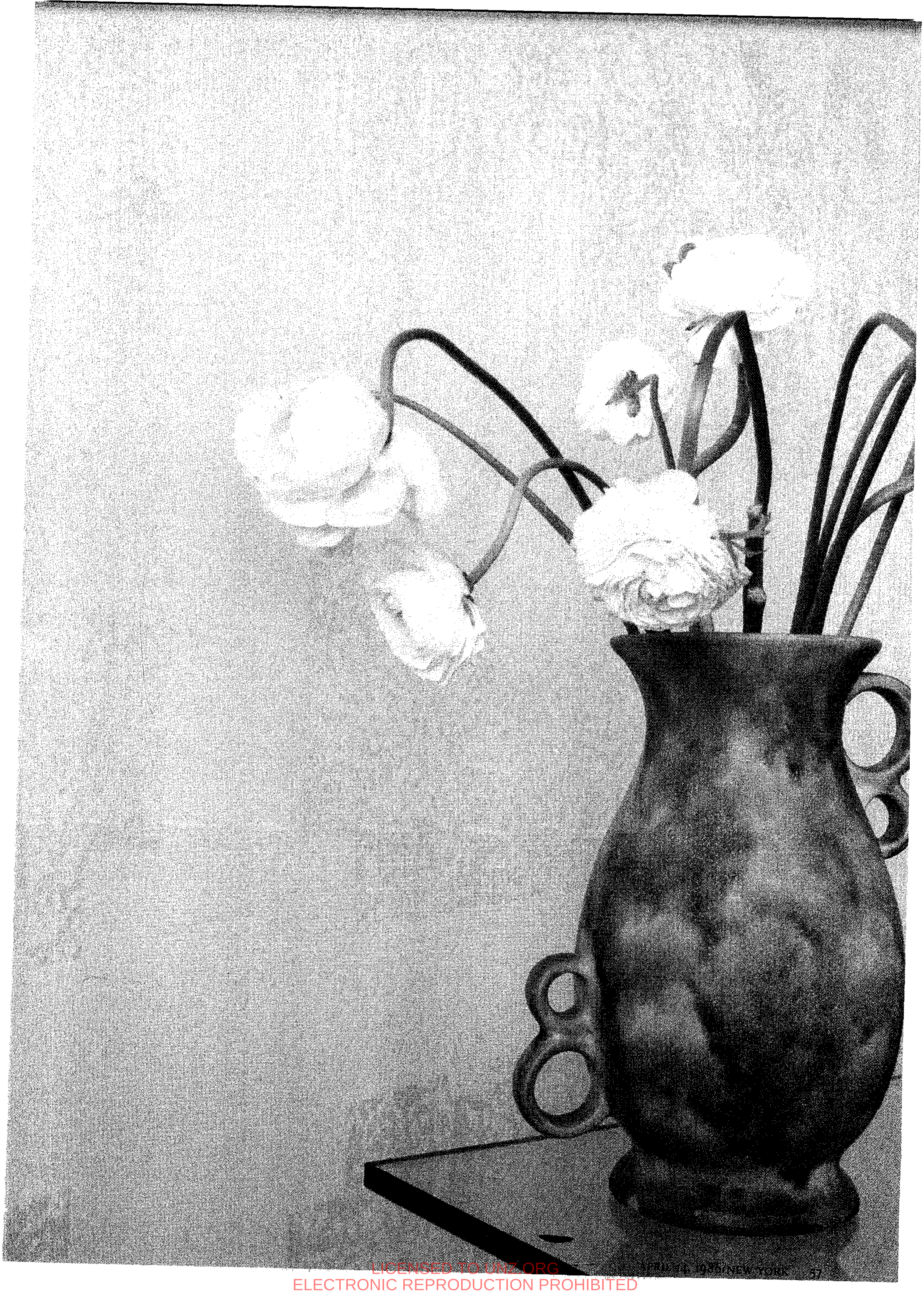


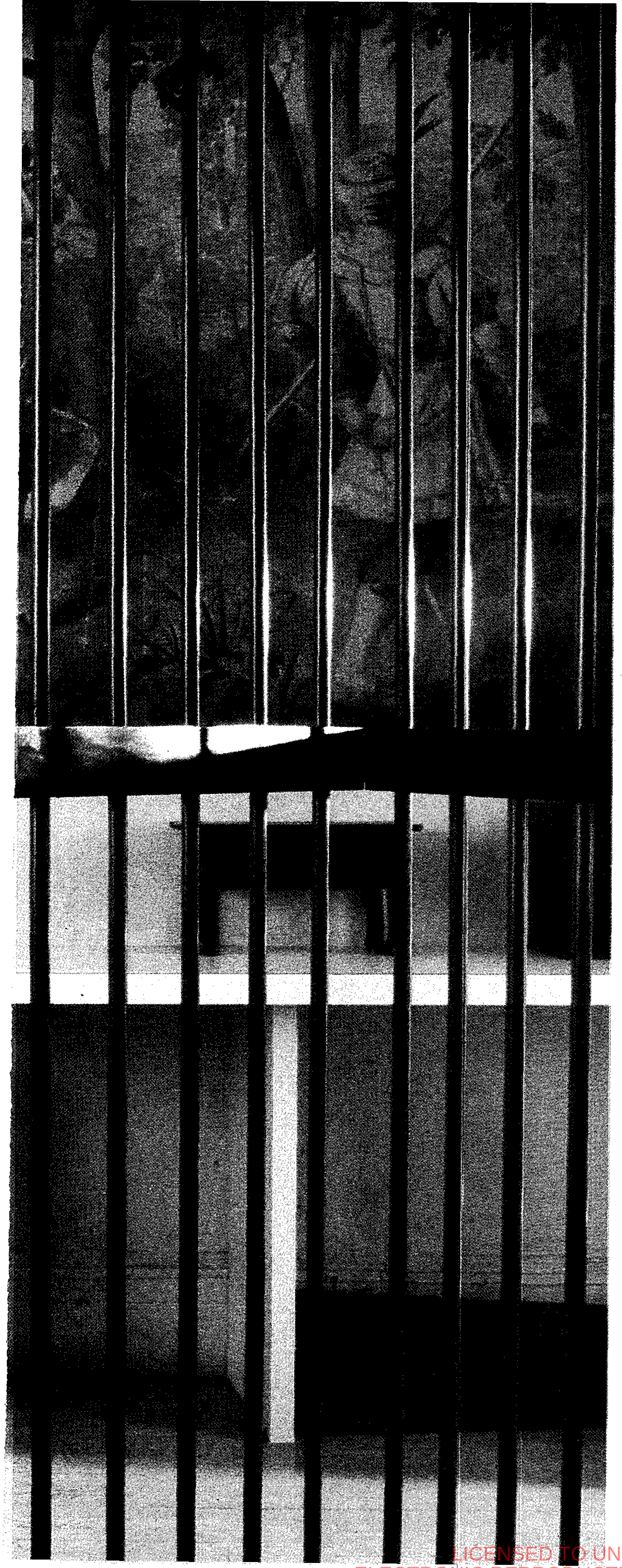


In art director Jeff McKay's Village apartment, the designer Michael Formica created architecture in rooms that had none, with subtle white-on-white-paint "paneling" (right). Artist Nancy Kintisch painted the floors (above), staining over the patterning to achieve Formica's desired "always been there" effect.



Printed panne velvet, available by the yard, closely resembles the hand-painted throws currently in vogue; $10 per yard at Christian Schlumberger (1270 Third Avenue, at 73rd Street).



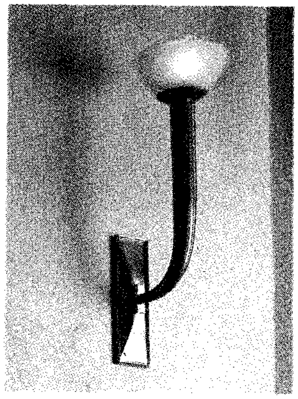


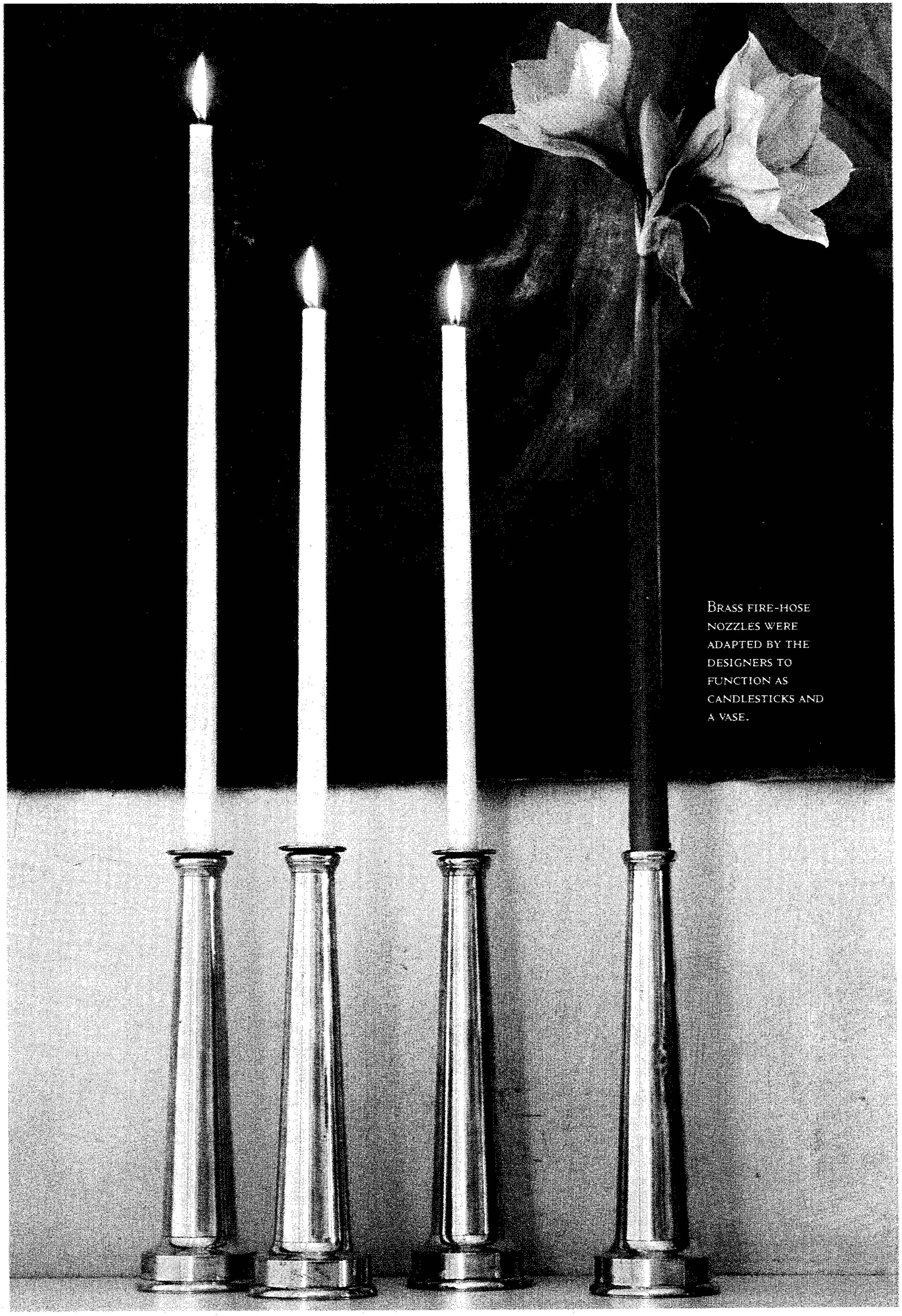
ILLUSION
OF GRANDEUR

Atmospheric, even operatic, this room by Paul Siskin and Perucho Valls of Paul Siskin, Inc., celebrates the mood of the moment. Despite its antiques, it isn't really traditional, because the pieces are light and the arrangements airy. But most significant, the attitude is ever so slightly tongue-in-cheek.

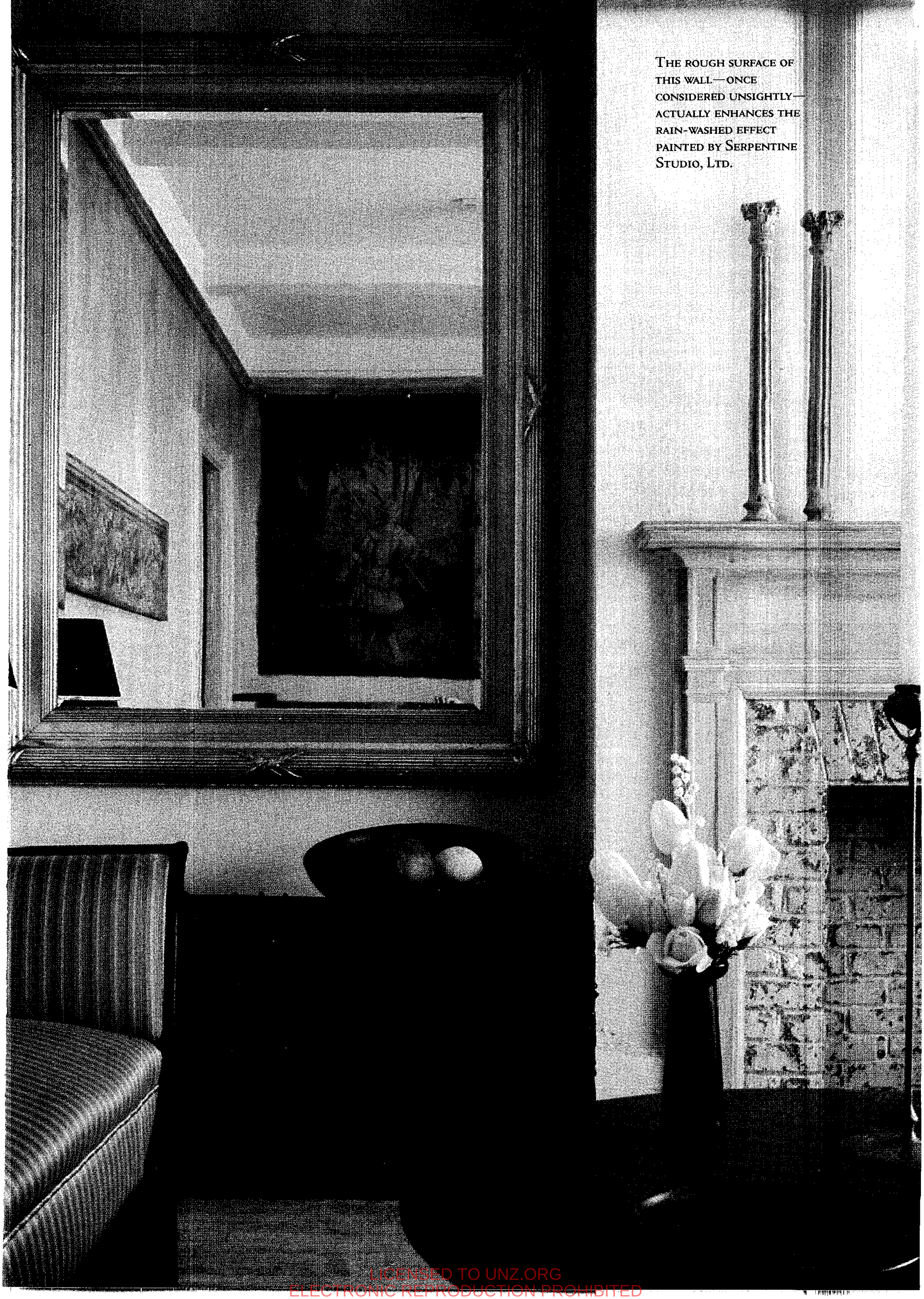
The painting, which is purely decorative, suggests a medieval tapestry.

Steel boxes from Ann-Morris Antiques. Flowers by Perucho Valls.

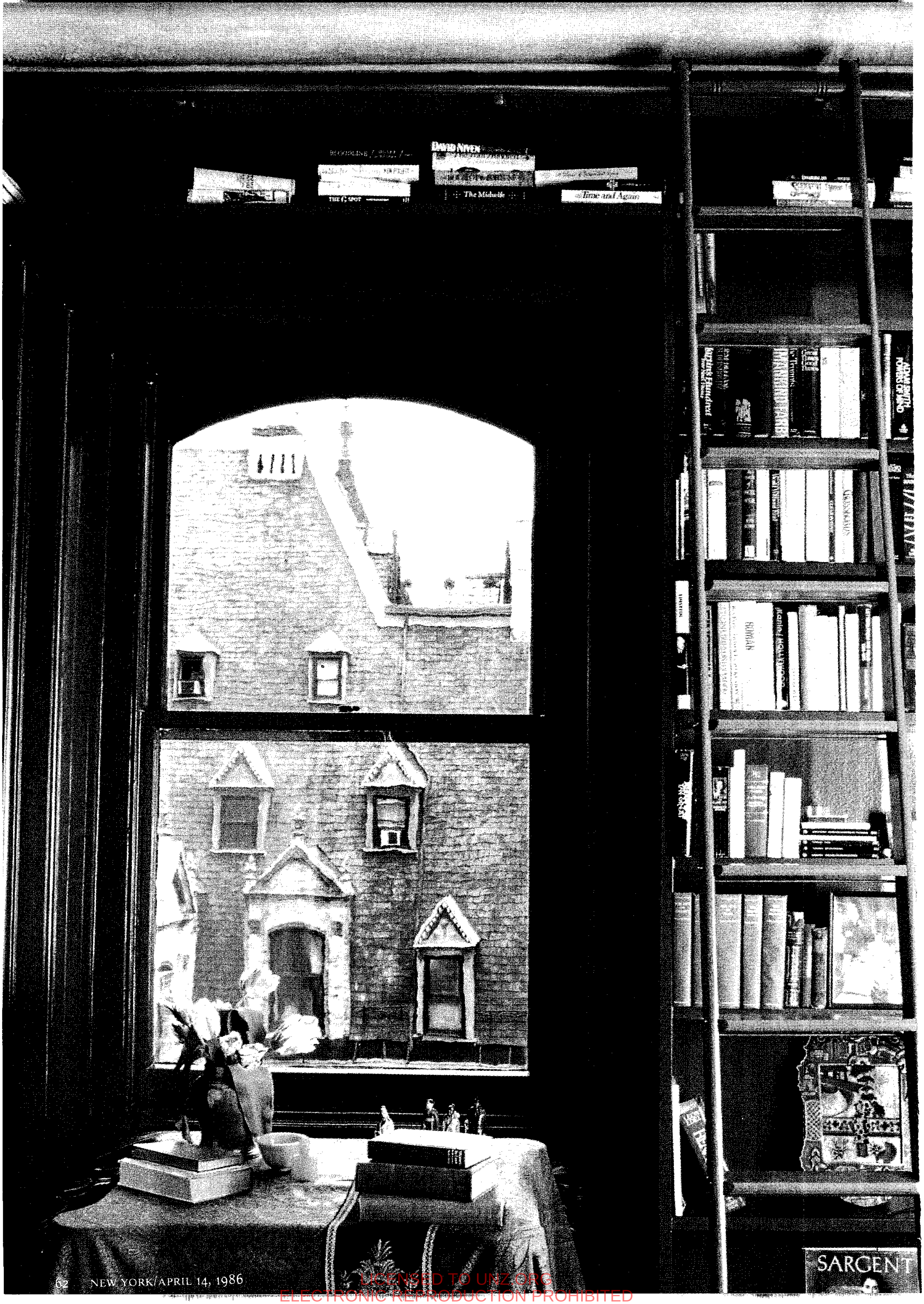




Brass fire-hose nozzles were adapted by the designers to function as candlesticks and a vase.

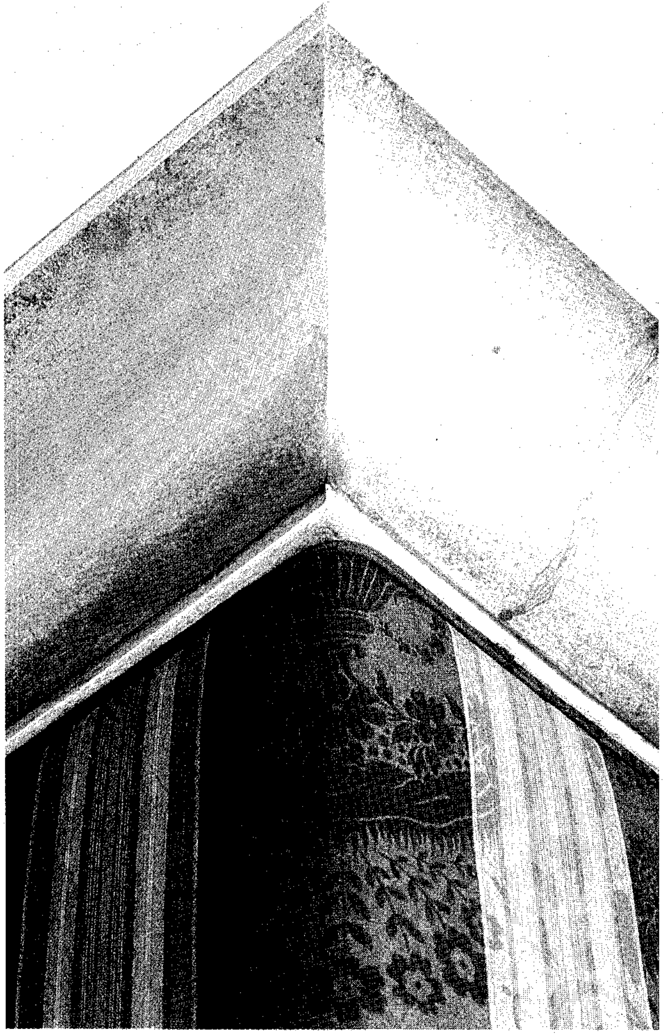


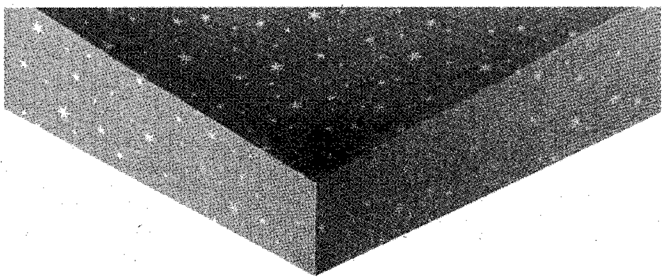
The rough surface of this wall—once considered unsightly—actually enhances the rain-washed effect painted by Serpentine Studio, Ltd.

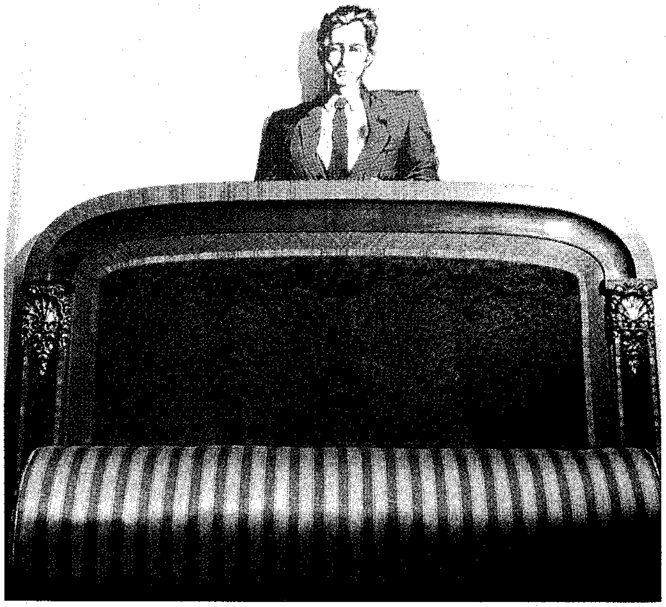

DAVID NIVEN
THE G SPOT
The Midwife
Time and Again
ADAM SMITH POWERS OF MIND
SARGENT

WIT'S END

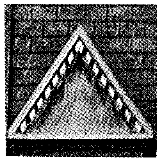
If this be *le style Rothschild,* it's *le jeune* variety. In a Dakota apartment designed for a young client, Carey Maloney and Hermes Mallea of the M Group have created antique opulence that manages not to sink into grandmotherly propriety. Humor is the key. The walls, for example, are upholstered in a luxurious damask, but they're also topped with a crown molding painted to match the verdigris-copper trim of the Dakota's exterior.





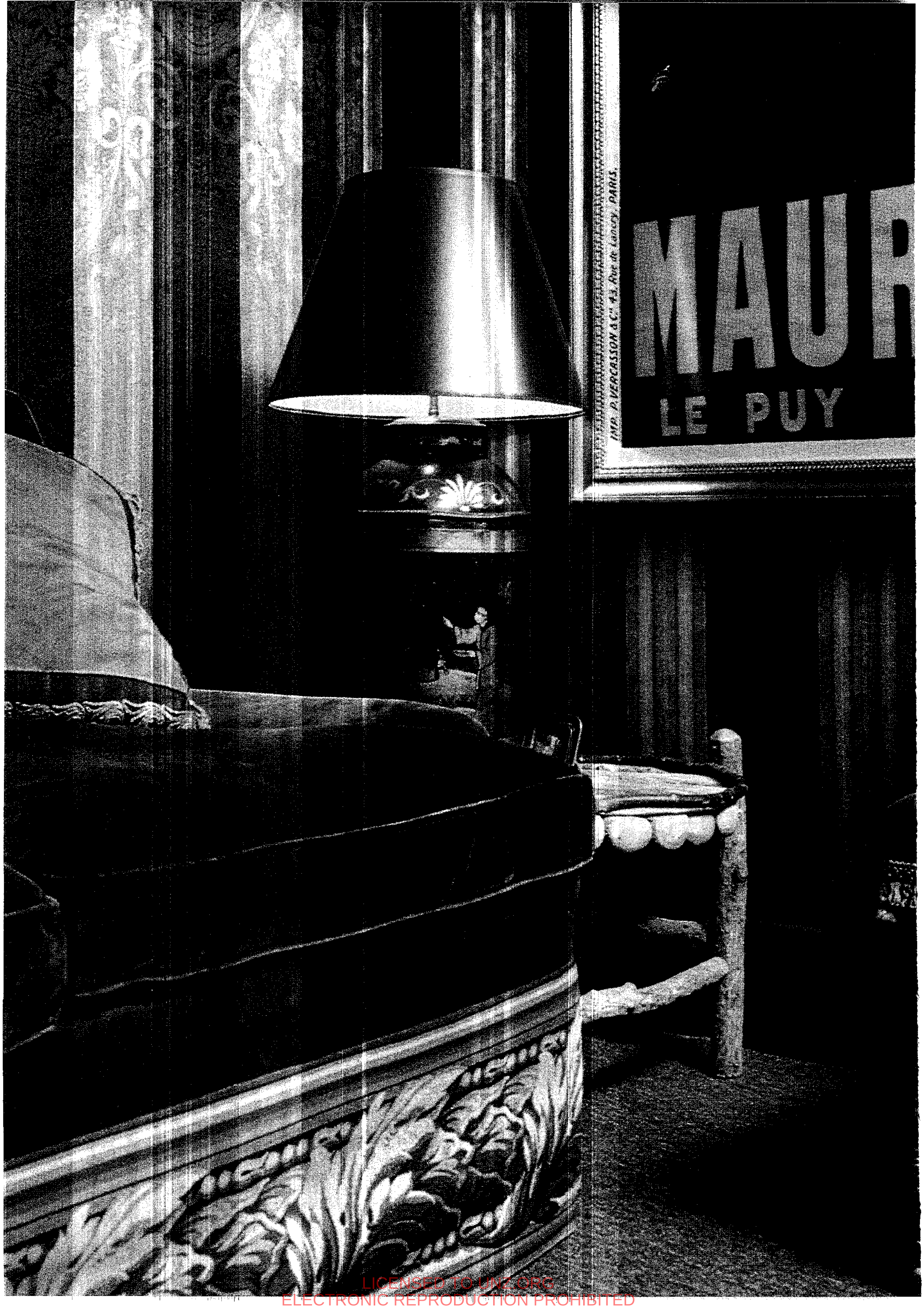


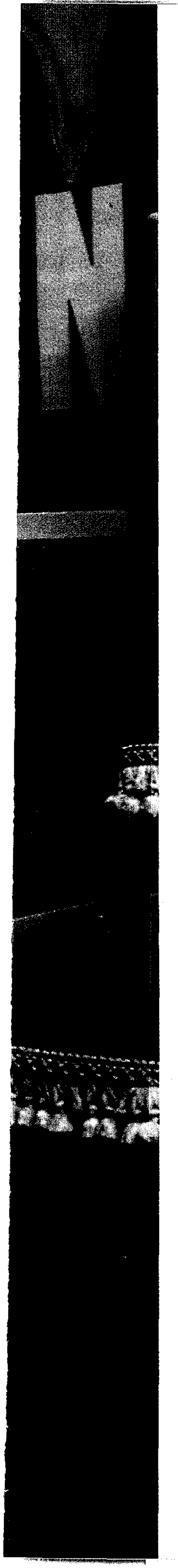
As romantic as Paris, as much fun as New York: This Dakota apartment captures the best of both worlds.

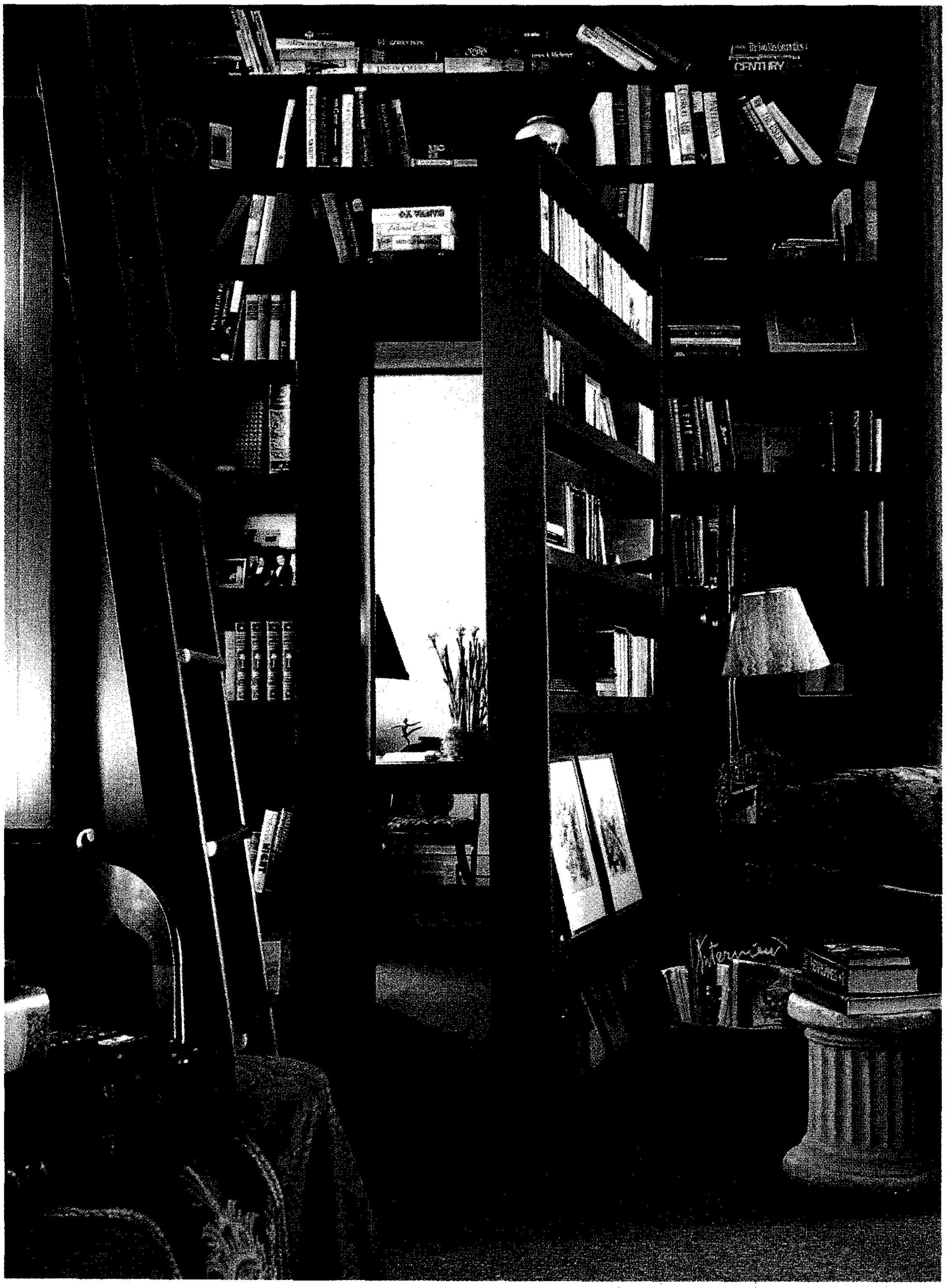


Above left: "An element of nuttiness runs through the place," says designer Maloney. "How many clients would leap at the suggestion that we paint the interior trim to match the gutters, water stains and all?" This end was achieved by a company called Beyond Painting.

Surprise! Richard Hambleton's "man" lurks behind a circa-1920 "French Empire" bed that's covered in a sober Napoleonic stripe. The ceiling is papered in a reproduction of Frank Furness's circa-1875 ceiling at the Pennsylvania Academy of the Fine Arts.

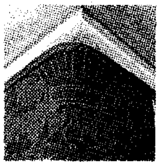

IMP. P. VERCASSON & Cie 43, Rue de Lancry PARIS.
MAUR
LE PUY





The apartment is rife with plot twists: Tapestry-trimmed velvet upholstery (left) goes with damask walls, but how did the twig table get in there? *Never mind; it looks fine.*

Doors disguised as bookcases, a standard device in whodunit films, are too seldom seen in New York apartments.

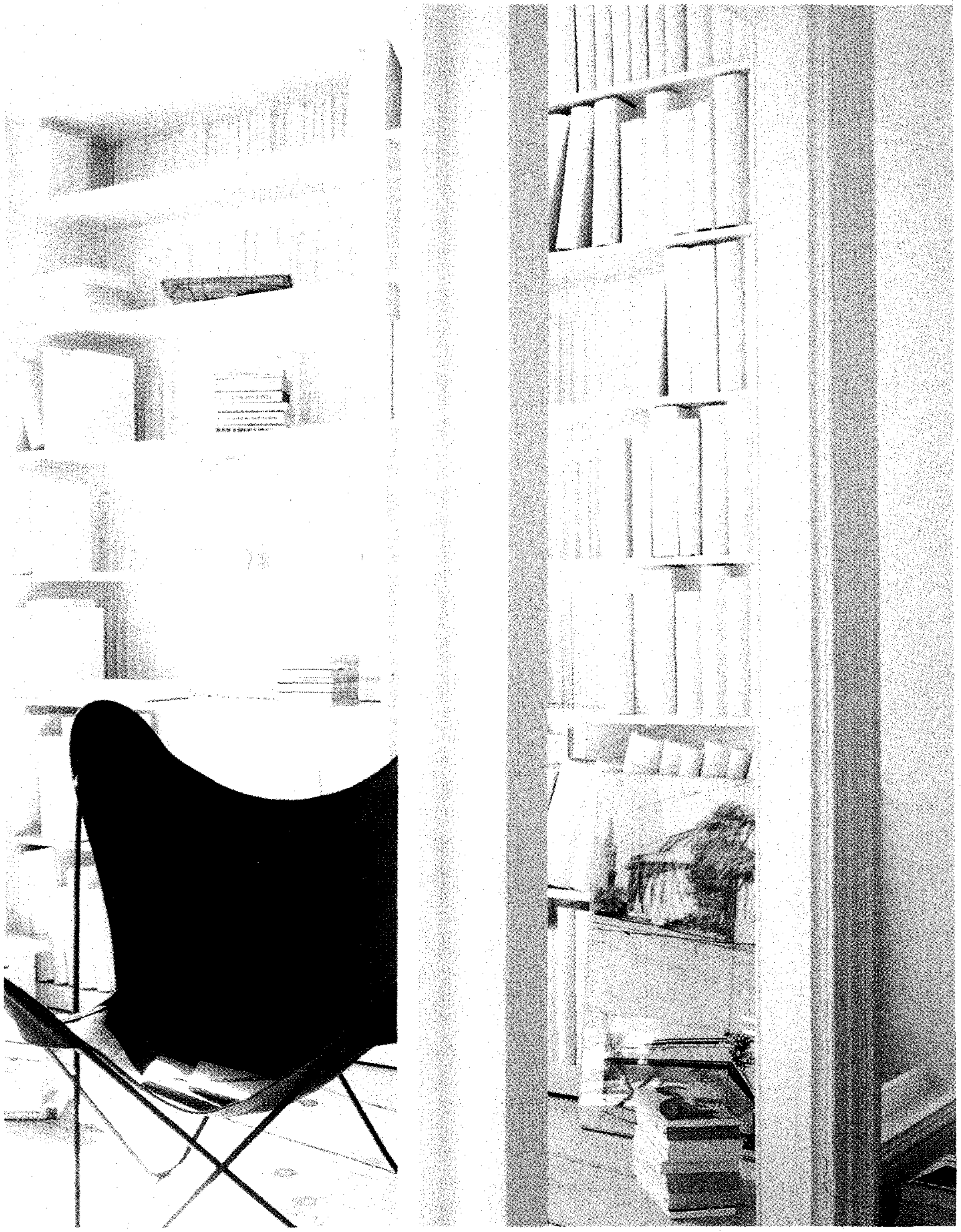


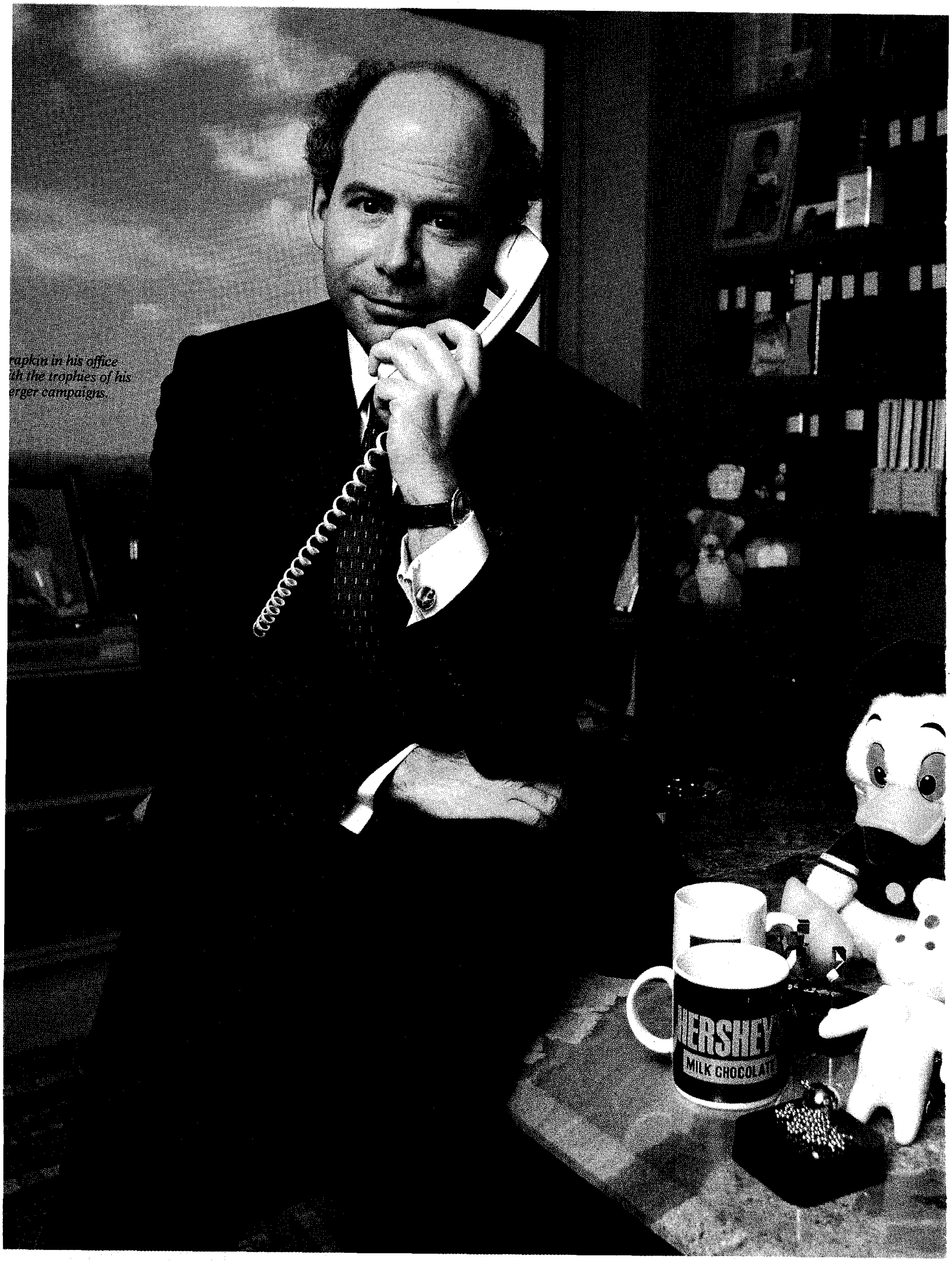
GHOSTS

In its first completed residence, SITE, the celebrated design firm, brought the cause of "narrative" architecture home. This 1820 Greenwich Village townhouse contains references not to architectural history, as a postmodern effort would, but to the story of the house and its owner, Laurie Mallet, the president of WilliWear. Details drift enigmatically into (or out of?) walls.

RIGHT: A BOOKCASE CONTAINING BOTH REAL AND FAKE VOLUMES APPEARS TO HAVE AN ELASTIC BACK, AGAINST WHICH BOOKS FROM THE ADJACENT HOUSE PRESS. A FREESTANDING DOORJAMB INDICATES WHERE A WALL ONCE STOOD. EXCEPT FOR SUCH STARTLING GESTURES (WHICH IN LIFE ARE SUBTLER THAN THEY APPEAR IN PHOTOGRAPHS), THE RENOVATION IS EXCEPTIONALLY RESTRAINED: WIDE-PLANK PINE FLOORS AND ENCLOSED STAIRCASES ARE ORIGINAL; KITCHEN CABINETS LOOK CARPENTER-BUILT AND UNPRETENTIOUS, AS BEFITS THE STYLE OF THE HOUSE.

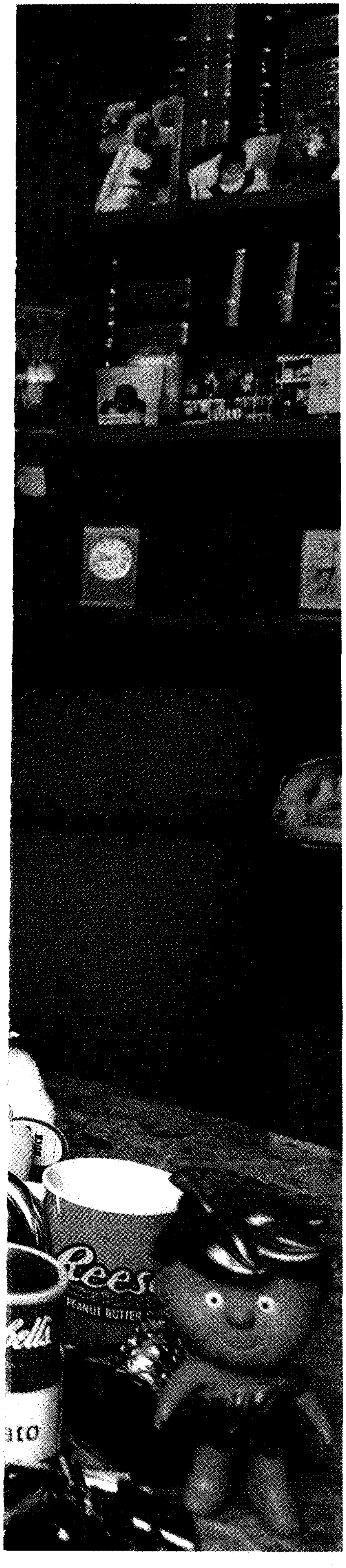
OPPOSITE: A PHANTOM DOOR IMPLIES ACCESS TO SOMETHING BEYOND A WALL THE ROW HOUSE SHARES WITH THE HOUSE NEXT DOOR. THE LANDMARK NORTH FAÇADE COULD NOT BE TOUCHED, BUT THE SITE TEAM—ARTISTS JAMES WINES AND ALLISON SKY, WRITER AND PHOTOGRAPHER MICHELE STONE, AND STAFF ARCHITECTS—BROUGHT IN NATURAL LIGHT THROUGH THE SOUTH GARDEN WALL.




HERSHEY
MILK CHOCOLATE

rapkin in his office
ith the trophies of his
erger campaigns.

PHOTOGRAPHED BY DANA FINEMAN



SPOILS SPORT

LAWYER DONALD DRAPKIN IS MR. TAKEOVER

BY DAVID BLUM

THE HOTTEST YOUNG TAKEover lawyer in America, 38-year-old Donald G. Drapkin of Skadden, Arps, Slate, Meagher & Flom, doesn't know what to do. He drowns his indecision with a couple of glasses of white wine and a slice of imported Swiss cheese. He sits on the modern white couch in the living room of his three-bedroom Fort Lee duplex, drumming the glass-topped coffee table with his fingers, pondering the choice.

To build or to buy, that is the question.

Like a good lawyer, he examines the variables.

"I have lived all of my life in apartments," he thinks. "I have never shoveled my own walk or raked a single leaf. I'm not ready to build a house; sometimes I think I'd rather live in an elegant co-op on the Upper East Side, anyway.

"But Bernice wants to build. She thinks it would be exciting. She wants our house to be just the way we want it—not someone else's vision. And maybe she's right. It would be a beautiful home, *our* home.

"But wouldn't it take too long? It takes three years to build a house the way you want it. Why not just buy a house that's out there, already lived in? That way we can move in right now. No waiting. Sell our apartment and be done with it."

He cannot decide what to do.

THE NEXT DAY, DONALD DRAPkin sits behind his marble desk on the thirty-fifth floor of 919 Third Avenue, the power center of Skadden Arps, the third-largest law firm in the country, faced with a similar quandary. To build or to buy.

Once again, he considers the variables. This time, however, the matter has nothing to do with his house. It has to do with a large American corporation.

The corporation—let's call it Extremely Big Corp., because client confidentiality precludes naming it here—wants to expand into the widget business. (A widget is a product employed mostly in the manufacture of analogies for use in business schools.)

Extremely Big Corp. can do one of two things. It can build a new widget factory from scratch, a project that would take three years and $500 million, not to mention a great deal of time to find a location, staff, construction company, and so forth. Or it can buy a widget company and use its already built and operational factory.

For Drapkin, that decision would be no problem at all.

The president of Extremely Big Corp., whom we'll call Fred Burns, has phoned Don Drapkin, his merger lawyer, and batted around the options: Should he

OBSESSION: *"He thinks the business, he dreams the business, he eats and sleeps the business," says top investment banker Bruce Wasserstein, a close friend of Drapkin's. "Let's face it, he* is *the business.'*

build a widget factory or should he buy one?

"That's easy," Drapkin calmly explains to a visitor, staring at one of the twelve clocks that line the bookshelves of his twelve-by-twenty-foot office and straightening his red silk tie so that it falls better with his Italian custom-tailored gray suit. "What's the point of waiting three years to start making widgets? There is a company that's for sale; Burns could buy it for $400 million and be making widgets tomorrow." Fred Burns decides to buy. Most people who associate with Drapkin do.

HEAVY HITTERS: *With mentor Joe Flom (center) and Skadden Arps executive partner Peter Mullen.*

BEING A HOT YOUNG MERGER lawyer means quite a lot when you consider that in 1985, there were 3,001 mergers and acquisitions in the United States, in which close to $180 billion changed hands—fifteen times the dollar value of merger business only a decade ago. The names of such merger mavens as T. Boone Pickens, Carl Icahn, and Ted Turner now trip freely off the tongues of people who don't own a single share of stock; and the vast social and economic effects of mega-mergers in recent years have been felt by millions of Americans.

Drapkin became a lawyer when merger mania began in the mid-1970s, as changes in the enforcement of antitrust laws began to create a favorable climate for mergers. He's grown in stature almost as quickly as the deals have grown in size. He was the one-hundredth lawyer hired by Skadden Arps, in 1977, and he aligned himself early with Joe Flom, the legendary lawyer who gets credit for creating the profession of merger law almost all by himself. Drapkin has moved, in nine years at Skadden Arps, from being Flom's protégé to being one of his heirs apparent.

"He thinks the business, he dreams the business, he eats and sleeps the business," says Bruce Wasserstein, co-head of the mergers-and-acquisitions department at the First Boston Corporation, one of the leading investment-banking firms in America, and a close friend of Drapkin's. "Let's face it, he *is* the business."

Drapkin is on the front line of a new generation of merger lawyers, many of whom, like Drapkin, grew up with the business itself. It is a tiny, inbred world of men who are constantly at battle with one another; they switch sides all the time and know one another's strategies so well that they can anticipate many legal maneuvers. One week, Drapkin will be helping to defend Walt Disney Productions from a hostile takeover attempt by Saul Steinberg; another week, he will be at the forefront of the hostile takeover effort of Revlon by Ronald Perelman.

And yet, in all the battles Drapkin fights each year, the people across the table are almost always the same—and they are the same people he sees fo lunch at Le Cirque, for dinner at Il Nido at parties, and in the first-class cabin on airplane trips. They are the same people he talks to by phone every day from hi office or from his Porsche 928S, the same people he runs into around the exercise machines at the Vertical Club every morning at 6:30, when he arrives for an hour-long workout. Even outside the tiny world of Skadden Arps, Drapkin's friends are some of the top power brokers in the merger field—people like Wasserstein Eric Gleacher, an investment banker at Morgan Stanley & Company; and high-powered clients like Perelman of Revlon.

In the office, he hangs around with the other hot young merger lawyers at the firm—most notably Morris Kramer, six years older but considered, by all accounts, his closest partner in a profession where the word "partner" doesn't necessarily mean friend. He also counts among his office cronies the rest of the Skadden Arps merger team, now the pre-eminent group of merger lawyers in the country: Peter Atkins, Roger Aaron, and Blaine Fogg, in addition to Flom and Kramer.

Skadden Arps has generated the highest revenues of any law firm in the country—even more than the two larger firms. In the fiscal year ending March 1985, the 428 lawyers then on staff brought the firm gross revenues of $129 million; *The American Lawyer* calculated Skadden Arps's profit-per-partner at $540,000. Though partners there will not disclose their salaries, they insist those estimates are too high, but outside estimates support *The American Lawyer*'s figures.

SKADDEN ARPS HAS MORE THAN doubled in size since 1979; in 1970, the firm had only 29 lawyers on staff. But around that time, Flom—who joined the firm straight out of Harvard Law School in 1948—recognized that he could take advantage of new freedoms in merger law to break legal ground in the business. He became the master of the tender-offer game: By 1976, according to one count, Joe Flom was involved in

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THE WARRIOR: *Drapkin will certainly try to get a peaceful settlement If one can't be worked out, though, he'll happily move into high gea and begin the battle. "I love the hostile takeovers most of all," he says*

90 percent of all tender fights.

Today, 530 lawyers fill nine floors in Skadden Arps's midtown offices as well as branches in Los Angeles, Boston, Washington, Chicago, and Wilmington, Delaware. And while the firm once prided itself primarily on its top ranking in the merger field, its executive partner, Peter Mullen, boasts that it has lawyers in fields ranging from tax law to energy law. During the early days of the takeover game, Flom was almost wholly responsible for the firm's reputation; now the credit can be spread around.

"I now see myself as the head coach," Flom says. "The partners are my starting lineup." And the partners see Flom almost as a deity. "More than anything else," Drapkin says quite seriously of his boss, "Joe is a spiritual figure."

In the corporate world, where metaphors run the gamut from baseball to football, there's frequent reference to Skadden Arps's reputation as the hottest team in the league.

"We went to Skadden Arps because we knew we would be getting state-of-the-art legal assistance," says Jerry Levin, an executive vice-president at the Pillsbury Company. "You need their kind of expertise to make a deal happen, or to know when a deal shouldn't or can't happen."

But as with any starting lineup, there is a sense of rivalry among the team's top players. All of them want to be the best on the field, and all of them, whether they admit it or not, want the thrill of winning the big hostile-takeover battle and the glory it brings.

"Let's face it," says Kramer. "We may all be playing for the same team, but we're out for ourselves." Pushing the metaphor to the limit, he explains, "We all want to bat cleanup, and we all want to hit the ball farther than anyone else."

WHAT DOES A MERGER lawyer carry in his wallet? Donald Drapkin carries $52 in cash; a Vertical Club membership card; an American Express platinum card ("All the truly rich people have green cards, but since American Expres is a client of mine, I figured I better ge the platinum"); a MasterCard; a membership card to the Harmonie Club ("I jus got it"); a Revlon employee card ("So can get into the building"); two $2 bills one dated 1958 and one dated 1976; n pictures of his wife or three children Matthew, Dana, and Nicole ("They'd ge crunched up").

The older $2 bill came from his late father, who ran a taxicab company in Manhattan but lived in Forest Hills (where Drapkin grew up). His father died when Drapkin was 25; the cab company was moderately successful, but the father hoped his son would become a lawyer not a businessman.

He went to Brandeis, majored in English, and ran his first business there, the student-services bureau—he did things like bring Simon and Garfunkel to campus just as they were becoming a major act. Unlike some of his idealistic anti-war compatriots, who thought a law degree could help them change the world, Drapkin simply wanted to be a lawyer; he

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FLEETING MOMENT: *With wife Bernice and daughter Nicole.*

vas accepted at Columbia law school ınd enrolled in 1968.

"The worst thing that can happen to 'ou is to do really well at a good law ichool," Drapkin says. "Then you really ıave no choice. All these corporate firms ıre offering you high-paying jobs, and 'ou have to take them. God knows how ny life would be different if I hadn't gotten good grades." Drapkin got offers from many of the top corporate law firms. He'd spent one summer at Paul, Weiss, Rifkind, Wharton & Garrison, but chose the far stodgier Wall Street firm of Cravath, Swaine & Moore as his first full-time spot.

He stayed there for six years—until around the time members of the junior staff were being assigned to the IBM case, the antitrust battle that involved several tons of the kind of documents that young associates spend much of their time collating.

One of his friends from Cravath had already made the move uptown to Skadden Arps; others, like Bruce Wasserstein, left Cravath for the more lucrative world of investment banking. It seemed the right time to leave, and Skadden Arps seemed to be the hot shop.

DRAPKIN'S FIRST DEAL CAME to him almost by accident, when he met Joe Flom about another matter—a week after joining the firm. After Drapkin had spent ten minutes in Flom's office discussing the technicalities of a corporate case, Flom looked him in the eye for the first time and said, "Why don't you work on something interesting?" He asked Drapkin to help him with the attempted takeover of Babcock & Wilcox by United Technologies, which was ultimately unsuccessful.

Before long, Drapkin found himself working with Flom most of the time, on major deals involving Hershey Foods and American Express, and within months got himself moved into an office near that of his mentor. Two years later, he won

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the highly coveted office right next to Flom's on the thirty-fifth floor, where he remains to this day. That proximity has led many to consider Drapkin Flom's principal protégé, an image Flom does nothing to discount. "I have always depended heavily on Don," Flom says.

But the struggle that made Drapkin a heavy hitter was one he fought on his own. And it didn't happen until late last year—when his client of four years, Ronald Perelman of Pantry Pride, set out to acquire Revlon, the giant beauty- and health-care-products company. Revlon didn't much want Perelman and kept him at bay for many months; but a strategy worked out among Perelman, his top operatives, and Drapkin led to the successful, $1.8-billion takeover last November.

THE SMELL OF SUCCESS: *Drapkin hel*

At which point Donald Drapkin became a Big Deal.

Now, at 38, Drapkin says he will probably never leave Skadden Arps. "Why should I?" he says. "My friends are here. I'd never find a place as much fun as this. I like to think of myself as an entrepreneur, off starting businesses, but deep down I know I'm a lawyer. That's it."

A CLIENT IS UPSET. DRAPKIN must calm him down. "It'll take a year to cut a deal." Pause. He picks up a pencil.

"How did he think I did when I struck the deal?" Somewhat longer pause. He puts the pencil down.

"I wanna do the other deal." Pause. "No. The *other* deal." Pause. He glances at New Jersey through his window.

"Christ."

Pause. He curls his fingers into a fist and holds it tightly against his forehead.

"We've resolved all the monetary issues. They don't need any holdbacks." A rare, motionless pause.

"Nobody sues for T--- and O----! Good-bye. . . . Good-bye. . . . Good-bye. . . . Good-bye!!!"

Drapkin is on the phone. He is puffing a cigar, courtesy of Consolidated Cigar Corporation. He is doodling on a piece of paper. It is 11:20 in the morning according to one of his First Boston Corporation clocks, and 11:20:00:00 according to his black electronic clock, one of the few objects in his office he bought himself. It cost $150, and it tells the time down to a sixtieth of a second, according to a bizarre and hypnotic pattern of revolving red and yellow lights.

on Perelman take over Revlon.

He has been at his desk for the past three and a half hours, and this is exactly what he has been doing for all of that time: speaking in the arcane language of mergers. In fact, this is almost exactly what he has been doing for the past eight years. During that time, he has gone from a fair amount of curly hair to a baldness pattern that resembles that of actor Wallace Shawn.

Drapkin is at that stage of balding where he rather self-consciously touches the arid space every few minutes, as if to see whether any hair has grown back. On a shelf near his desk, he keeps a book with a photograph of himself from his law-school days, and he likes to ask people to pick him out of a pageful of pictures. "Most people can't do it," he says.

Drapkin professes to wonder where he will be when he is 40, less than 2 years from now, and often mentions a casual desire to write novels. "Have you ever noticed how young Ken Follett looks on those book-jacket pictures?" he says one

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

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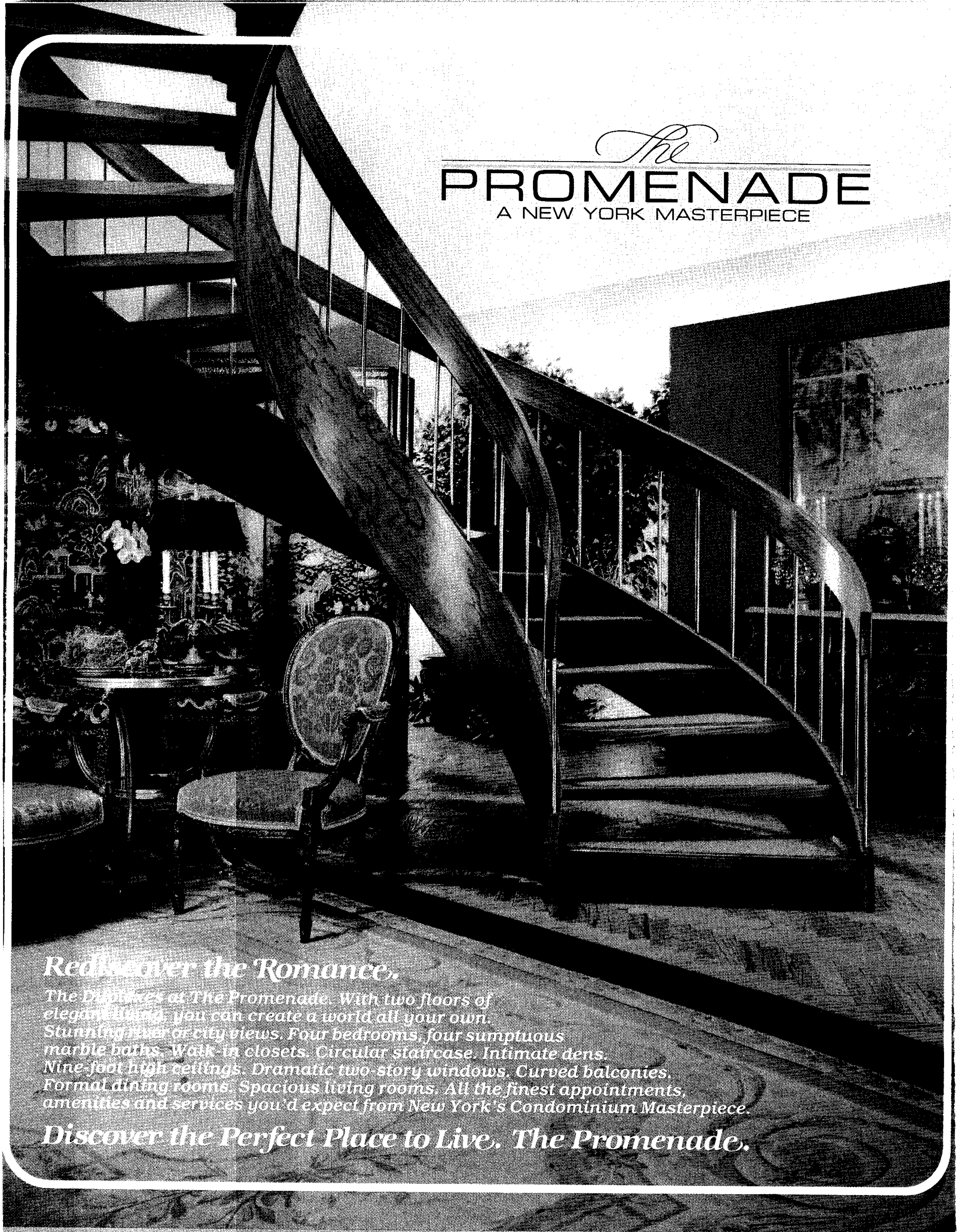

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lay, apropos of nothing. "How old is that uy? Is he 25 years old, or what?"

"If only I were creative," he thinks. "If ou asked me, would I rather write *War nd Peace* or do a merger, I'd rather vrite *War and Peace.* I mean, it's not like he Mona Lisa. A deal's a deal.... I vould trade it all in for some real talent, he kind of talent that a painter has, or he ability to write a great novel."

"What defines a great merger lawyer, nyway?" he wonders. "I think what nakes a great lawyer is dedication, hard vork, and a little bit of luck. I mean, luck s what it ends up at. Not that much lse."

But there is no question at all that what onald Drapkin loves to do more than nything else in the world is to sit at his lesk and make deals, and to win. To hell vith hair. To hell with the Mona Lisa. To ell with lunch.

EVEN AT HOME ON THE RARE weekday night that he can get there by 9 P.M., he can't get deal-making out of his head. He and Bernice are watching *Dynasty* on television. On the prime-time soap, Barbara Stanwyck (of *The Colbys*) has just given her nephew a gift of $500 million in stock.

"What a terrible gift!" Drapkin is thinking. Doesn't she realize he'll have to pay gift tax on the stock—and that the rate of gift tax on stock is higher than on almost any other category? He does some quick arithmetic in his head. His ballpark estimate is that the nephew will owe the Feds $380 million, leaving him with a net profit of only $120 million. "God," he thinks, "these shows are so stupid." (Drapkin all but gave up on *Dynasty* when Charlton Heston apparently decided to attempt a takeover of Diahann Carroll's record company without first filing a Schedule 13D with the Securities and Exchange Commission, and without consulting a merger lawyer.)

"Basically, we all spend a lot of time together—actually, we spend *all* our time together," says Michael Goldberg, another Skadden Arps merger partner and a close friend of Drapkin's. "And naturally, we spend our time talking about deals. That's what we know. It wouldn't make sense to be talking about much else."

That single-mindedness doesn't change when Drapkin makes it home for an early dinner—before his wife must turn her full attention to their 23-month-old daughter, Nicole. Sometimes he will speak to his wife in the language of mergers, his language; he can get away with this because she used to work as the secretary to Samuel Butler, a prominent merger lawyer at Cravath, Swaine & Moore. Seven years ago, Drapkin divorced his first wife, who knew little about the legal profession, and later married Bernice.

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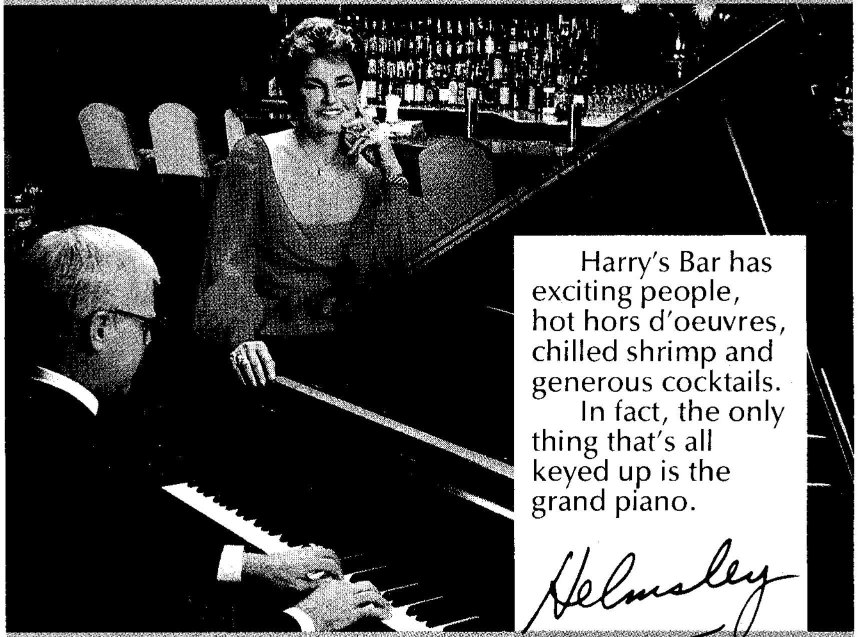
Leona M. Helmsley, President



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ON THE WEDNESDAY MORNING before Thanksgiving at Skadden Arps, Morris Kramer has a $690-million acquisition in the works that should come together over the holiday weekend. He looks surprisingly relaxed as he sits behind a pile of documents on his desk, but he insists that there is very little to worry about with this particular transaction. He says that he is extremely familiar with the style and approach of the lawyer representing the other side of the deal; that, he says, will make the negotiations a lot smoother than usual.

"There he is now," Kramer says, swinging around in his swivel chair toward the open door to the hallway. "Hi, Don, come on in!"

It is perhaps the ultimate testament to the dominance of Skadden Arps that two large American companies on opposite sides of a deal would have retained Skadden Arps to represent them. And that neither side would object to the other keeping its usual lawyer—though the idea of an in-house merger negotiation would seem to defy all rules of logic and good sense.

"Have you heard from the Tiger Lady yet?" Drapkin asks.

"Probably by this afternoon," Kramer says.

"And that'll be it, right?"

"Right."

"Tiger Lady" is the nickname of a player whose approval is needed for the acquisition to take place. The negotiations on this deal have been friendly and simple: Both Drapkin and Kramer know exactly what is needed to make the deal go through with a minimum of fuss. One imagines that the business world would be a lot more serene if all deals were worked out among friends—but that is not what businesses want. Or lawyers.

"The fact is, there aren't very many respectable professions where you can make a lot of money and get your name in the paper," says Kramer. "We all like getting publicity for what we do. And the best way for that to happen is to take on the tough battles, the ones people are most interested in."

Drapkin has done just that, and now his name is beginning to be dropped around town. But because of his success, he's drawn some resentment too. By the general standards of the legal profession, his rise has been rather swift, and there is some jealousy in the profession—lawyers who think he's done too well, too fast. It was revealed recently that Drapkin's friend Ron Perelman had given him, along with three others, the chance to buy some debentures in his company, Pantry Pride. These debentures were bought for $15 million by the group and are now worth twice that, though they cannot be

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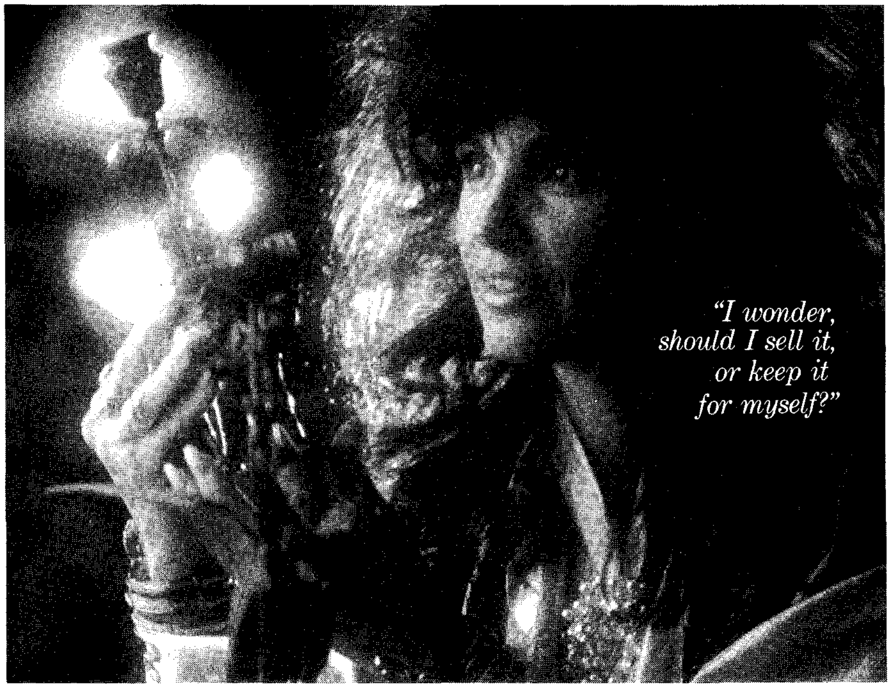
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converted until 1989, when the value could be lower. This deal raised some eyebrows in a profession where lawyers rarely make their money that way.

And although Drapkin discounts the value of proximity to Flom, others think he has deliberately cultivated it. Colleagues have noted that Drapkin has kept an inside telephone extension that ends in "50," and that he has never moved to a corner office, while many other senior partners work in corner offices and have phone numbers that end in "00." But Drapkin's office, of course, is next to Flom's, and his "3150" number is closer than any other partner's to Flom's own extension: "3100."

As for the office, Drapkin says, "I like my view just fine."

YOU KNOW DON DRAPKIN IS a merger lawyer. You know he handles multi-million-dollar deals all the time. You know he eats lunch with the rich and powerful and wears expensive suits. You know he's a hotshot and that if you were a big-deal company, you'd probably want to hire him.

But what you don't know, and what you're probably wondering without wanting to be impertinent, is "What exactly do I get for my money when I hire Don Drapkin? I mean, what exactly does he *do?*"

It's a fair question, and you deserve an answer—even if the chances are slight that you will ever be retaining Don Drapkin's services for your co-op closing. ("Frankly, I wouldn't hire myself to do much of anything legal besides mergers," Drapkin admits. "The last thing in the world I'd want to do is go before a judge and jury and argue a case.")

When a potential takeover client comes calling on him, the first thing Drapkin does—after making sure he doesn't have any conflicts of interest with the client—is ask about the company's intentions. Who is the potential target? How much does the client want to spend? What's the purpose of the proposed deal?

Then Drapkin assigns an associate to check SEC records on the target company for possible problems and, while he's at it, the records on the potential client. The associate gathers the information as quickly as possible and gives it to Drapkin.

Then Drapkin will meet with the top executives of the client company, along with its investment banker, to discuss overall strategy. He'll apprise them of current laws and possible ways to take advantage of them. He'll get a sense of the company's timetable and discuss its feasibility.

He'll give the client as much insight as he can into the perils of the process—

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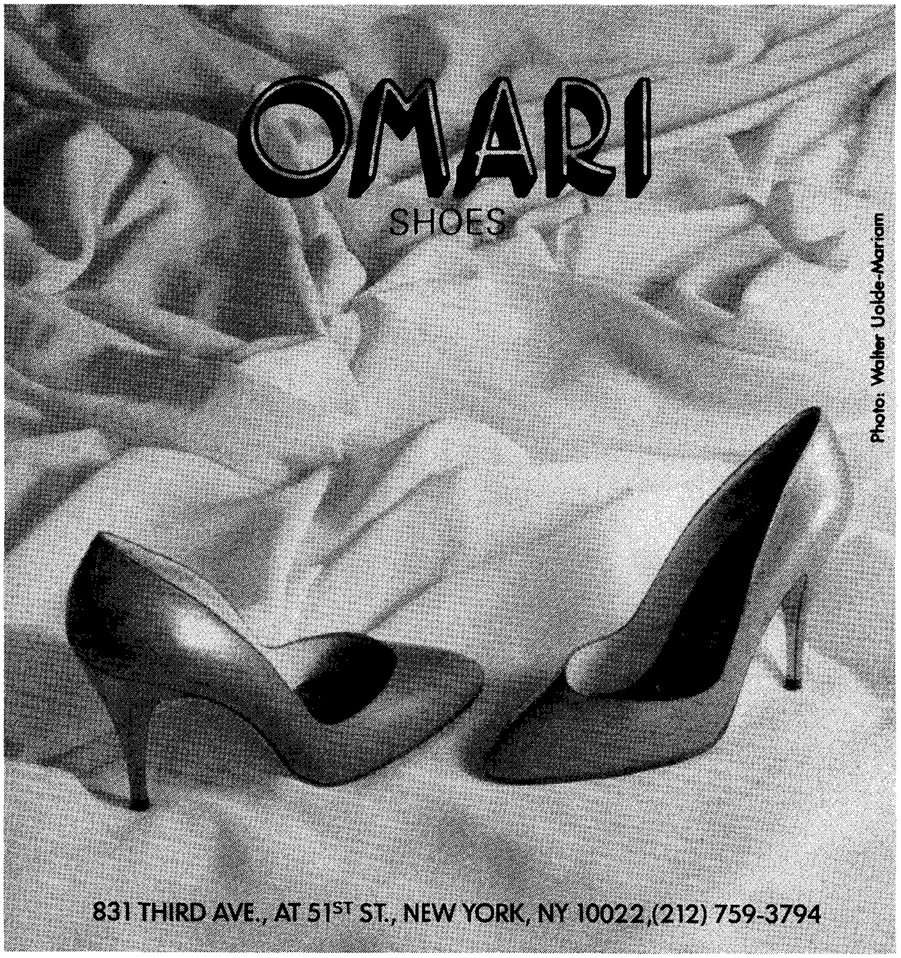
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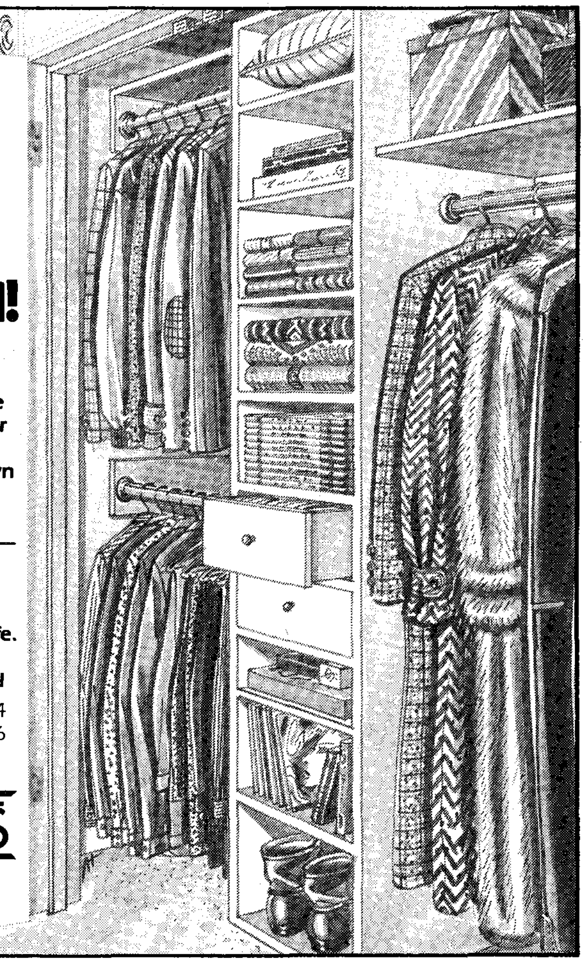

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which, of course, Drapkin knows from having represented all sides of a merger at one time or another. ("There are only a few lawyers in the field who have sound business judgment," says Eric Gleacher of Morgan Stanley. "Drapkin is one of them.")

BUT WHAT HE'S REALLY DOING in all these meetings is performing the function of a psychiatrist with a new patient. He's trying to get the client to open up, to reveal his fears and insecurities; he's hoping to get to know his client so well that he can anticipate his reactions and work more quickly when things heat up.

Drapkin doesn't handle the details of the merger itself. All the thousands of pages of legal material needed to make a tender offer are handled by the associates and paralegals who work under him. He simply sits at his desk and reads it all, discusses it with the client over the phone, and puffs incessantly on a cigar.

If the battle heats up—that is, if the target company doesn't want to be bought—then it's not uncommon for Drapkin to be in touch with the lawyer for the other side, who in most cases is someone Drapkin knows.

He will typically have a meeting with the lawyers in the hope of negotiating a peaceful settlement of differences, usually without the company's executives present.

But if one can't be worked out, then Drapkin moves into high gear: The battle begins. "I love the hostile takeovers most of all," he says. He recommends a strategy to his client, and most of the time the client will accept it. The strategy would include the most advantageous date for beginning the tender offer.

And, like the psychiatrist, Drapkin gets the most satisfaction from seeing his gentle suggestions carried out, though he would, of course, never insist upon it. He tells the story of a Skadden Arps client who recently ignored his lawyer's advice about when to begin a merger. The company waited a week and then couldn't afford the price the stock had climbed to in the meantime.

"He should have listened," Drapkin says.

TO BUILD OR TO BUY, THAT IS still the question. He thinks, "What is the point of building? It will take too long. It will cost too much. By the time it's finished, I might not want to live there anymore. If I buy, I can have what I want right now. No waiting. No contractors to find, no construction to supervise."

The merger lawyer knows what to do. He buys the house. ■

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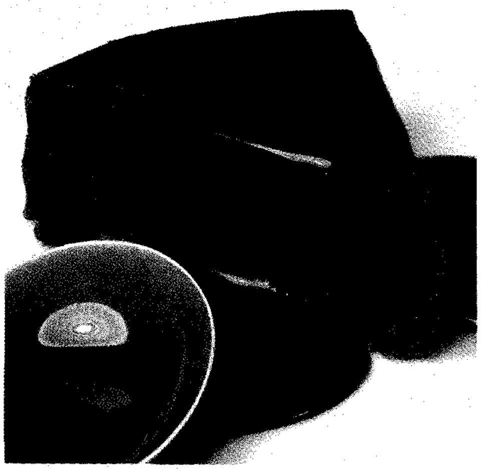

"You don't believe everything you read, do you?" asks my nephew Gabriel, a cynic at nine. I'd like to believe Blair Pinsley really was fooling around in her kitchen with her son, Streett, four, when they accidentally created this outrageous chocolate amusement ($9.95). But I'm not sure I trust a kid named Streett. Still, Blair's fancy is 40 percent Lindt chocolate and haunting, though anyone not seriously obsessed with chocolate might find it too rich. Not me. Traditional tastes will love these silken sauces, new from Godiva. My favorites are the chocolates: dark, milk, and bittersweet laced with orange, all of them sweet and delicious ($5.50 to $6.50 for eight ounces). —**Gael Greene**

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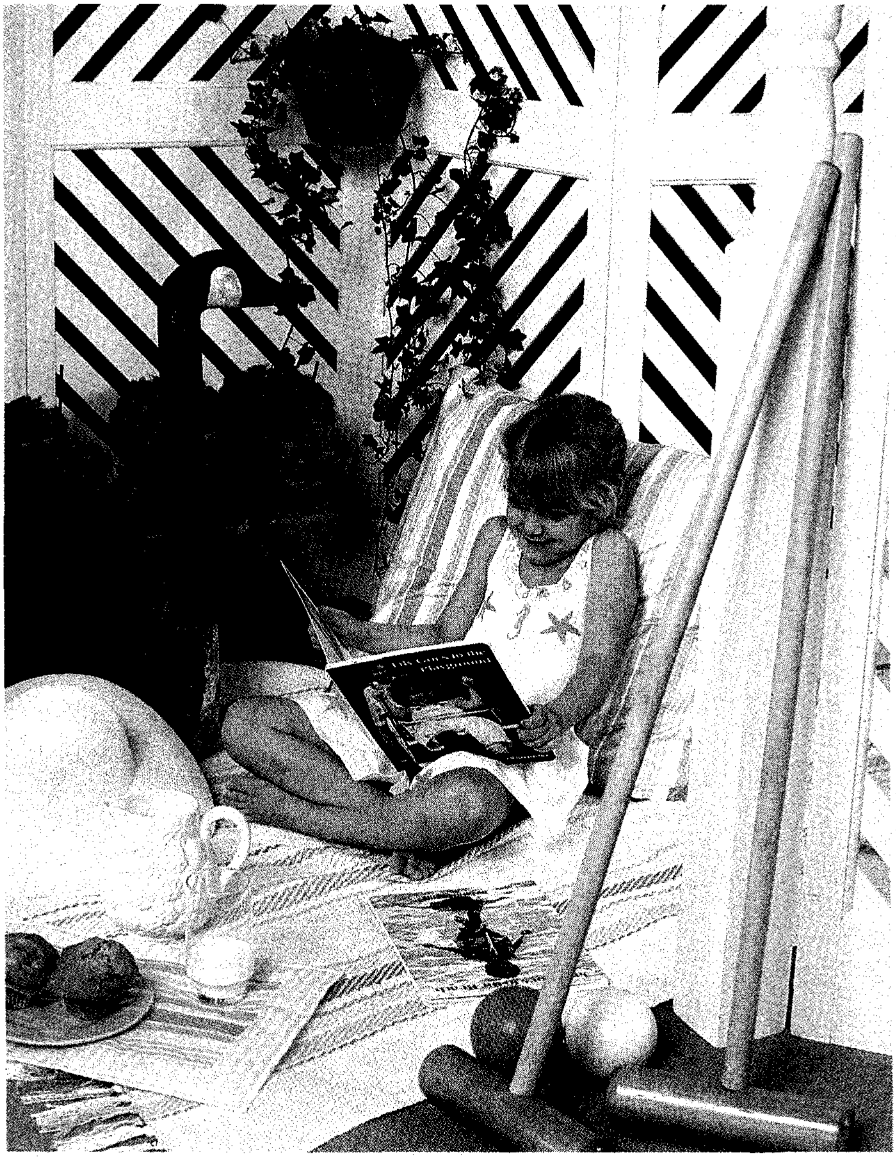

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"FOCUS AMERICA: THE HAMPTONS"
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Photographs: top, Togashi; bottom, Ted Hardin (model: Kristin Giaritta of Gilla Roos).

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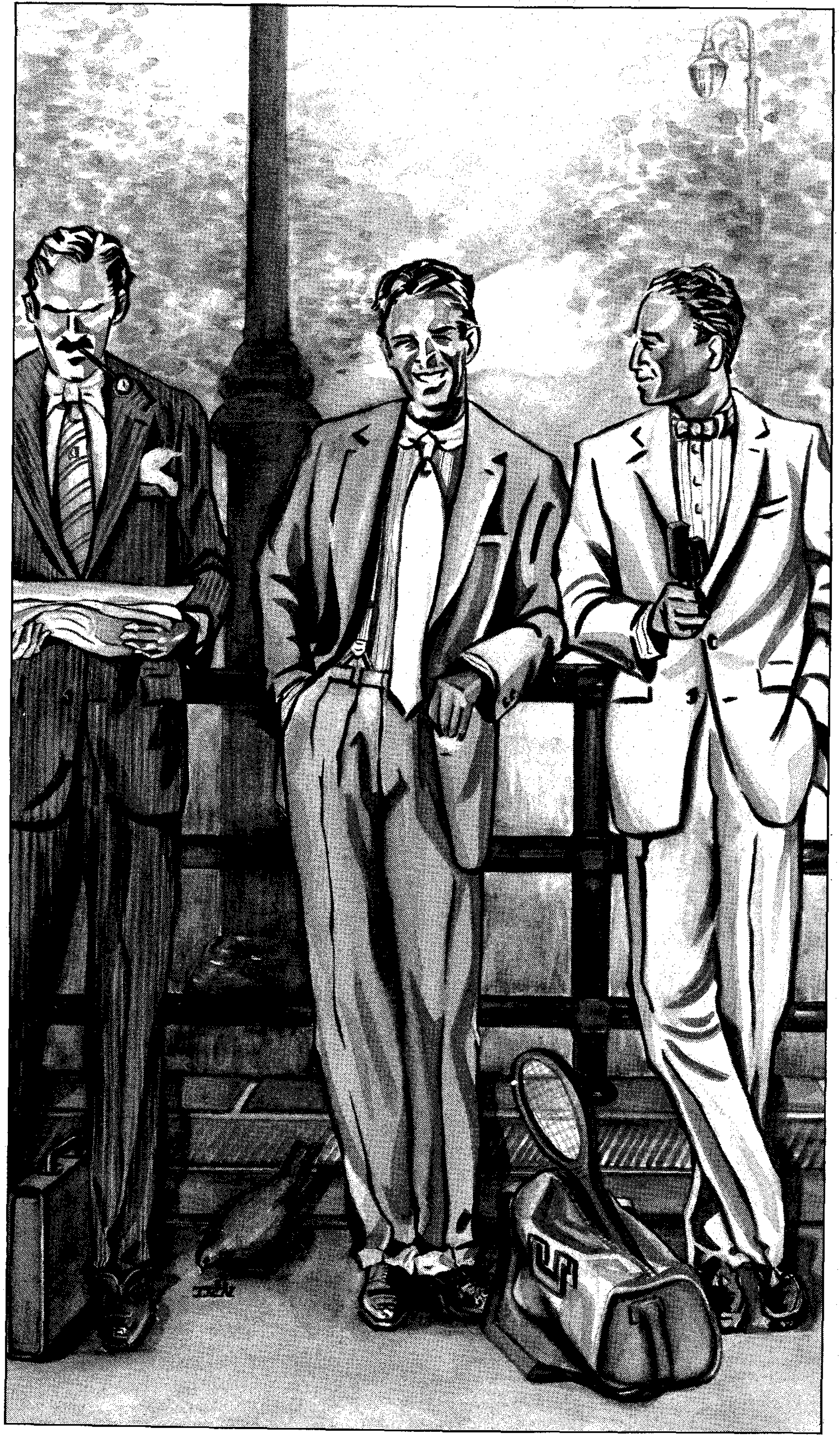

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STATUTORY GRAPES

"...In California, places with little history of grape-growing are already entitled to American Viticultural Area status..."

"THE OVERALL TREND IN CALIFORNIA wines," says Frank Woods of Clos du Bois, "is toward a greater recognition of the source of the grapes." Focusing on the geographic origins of wines is nothing new in Europe, of course: Last year, France celebrated the fiftieth anniversary of its *Appellation Contrôlée* laws, which now define more than 250 wine districts; the *Denominazione di Origine Controllata* laws of Italy, established in the sixties, delimit about 220 specific zones. But in this country, it was only three years ago that new legislation created grape-growing districts known as American Viticultural Areas; the delay was due to the emphasis here on the technology of winemaking, and the fact that so many regions were being planted with vines for the first time. There are now nearly 90 such areas, but the 55 or so in California account for most of this country's wines.

Defining the boundaries of grape-growing regions has traditionally been a first step in establishing other quality-control legislation for wines, and the new viticultural areas have been subject to a certain amount of controversy concerning the role of appellation laws, their usefulness to consumers, and the extent to which the government should regulate quality. These considerations can best be examined against the perspective of existing French and Italian laws.

As the phrase suggests, appellation-of-origin laws are based on geography—in Europe, the defined area may be a region, such as Beaujolais or Chianti; a village, such as Barolo, Orvieto, Vouvray, or Pommard; or a vineyard, such as Chambertin or Montrachet. The laws, which apply to only the top 10 to 20 percent of France's and Italy's total production, are meant to ensure the authenticity of the wine from a given appellation, so that the consumer can associate its name with a particular taste.

In California, the finest wines have traditionally been labeled with varietal names, which refer to the grape from which a particular wine is entirely or primarily made. (At least 75 percent of a varietally labeled wine must be made from the named grape.) Because of the California practice of planting many different varieties in the same region, even in the same vineyard, the name of the variety a wine is made from is a more useful indication of its taste than the name of the place it comes from. (This situation also occurs in parts of Europe—the wines of Alsace are marketed with varietal names, as are quite a few from Italy.)

If European laws are to serve as a guide, it's well to remember that the earliest versions of the present French laws were not drawn up to help consumers, but rather to protect winegrowers in the best regions from the fraudulent use of their famous place-names at a time when ordinary wines were being sold as fine Bordeaux and Burgundy. As in California today, the first laws simply defined the boundaries of each appellation. The next step in quality control occurred, curiously enough, as a result of legislation concerning Roquefort cheese: The area in which Roquefort could be produced had been defined, but it was not until 1925 that the name was limited to cheese made only from sheep's milk. Two years later, wine laws were enacted limiting the grape varieties permitted in each region to those that, based on extensive past experience, produced the best wines. The present laws, enacted in 1935, confirmed the authorized varieties and also specified minimum alcohol content (to ensure adequate ripeness in the grapes), maximum yield per acre (excessive yield dilutes flavor), and other elements that affect quality and that extend well beyond simply defining geographic boundaries. The most recent innovation is the requirement that *Appellation Contrôlée* wines (and, for that matter, most German wines and many top Italian wines) be submitted to a tasting panel that determines whether or not each sample is typical of the wines of that particular appellation.

CALIFORNIA
Mendocino
Napa
San Jose
Santa Cruz
Monterey
Santa Barbara
Napa Valley Chardonnay
Cabernet Sauvignon

BORDER LINES: *The new viticultural areas vary from a single vineyard to almost an entire county.*

Before the creation of viticultural areas, there were well-known geographic names in California, of course, such as Napa, Sonoma, Monterey, and Mendocino, but these were political designations—that is, county names—whose boundaries, obviously, bore no relation to the region's wine-producing potential. A viticultural area is defined by the government, in part, as "a delimited grape-growing region distinguishable by geographical features, the boundaries of which have been recognized and defined." (At least 75 percent of a wine bearing a county name must come from that county; the minimum for a viticultural area is 85 percent.) Since it is the growers who petition the government for recognition of an area, the new viticultural areas are varied indeed. Some consist of a single vineyard (Cole Ranch), others contain only one winery (McDowell Valley, Guenoc Valley); at the other extreme, the Napa Valley appellation includes virtually all of the vineyards in

Illustration by Karen Barbour.

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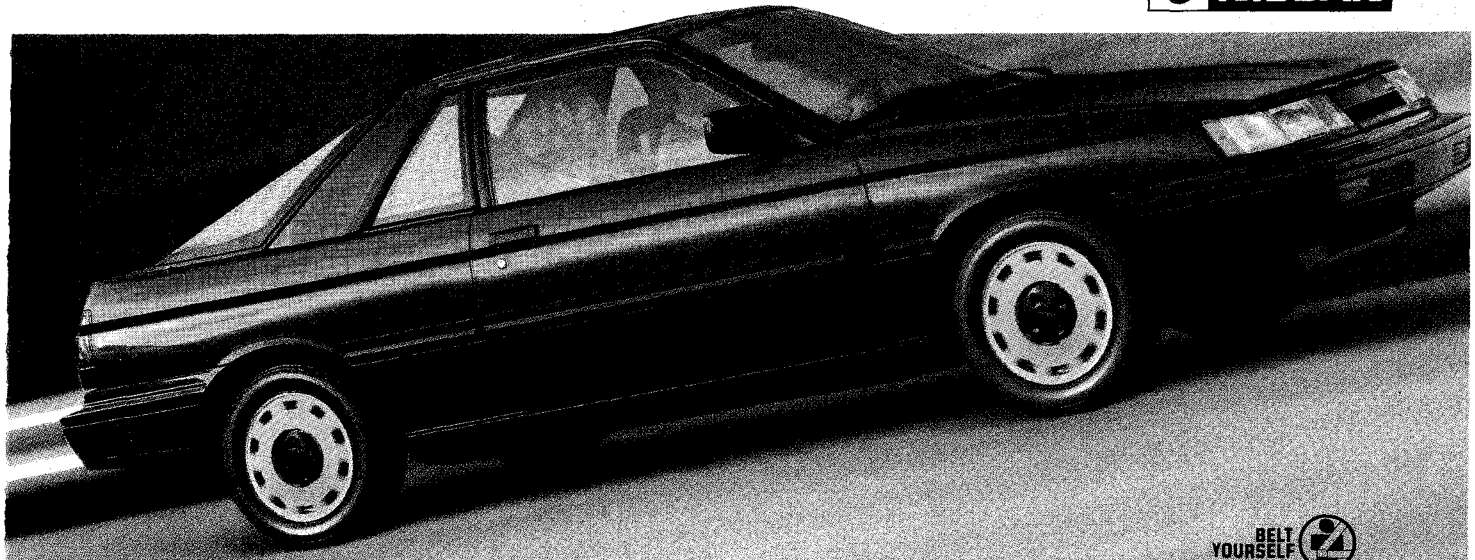

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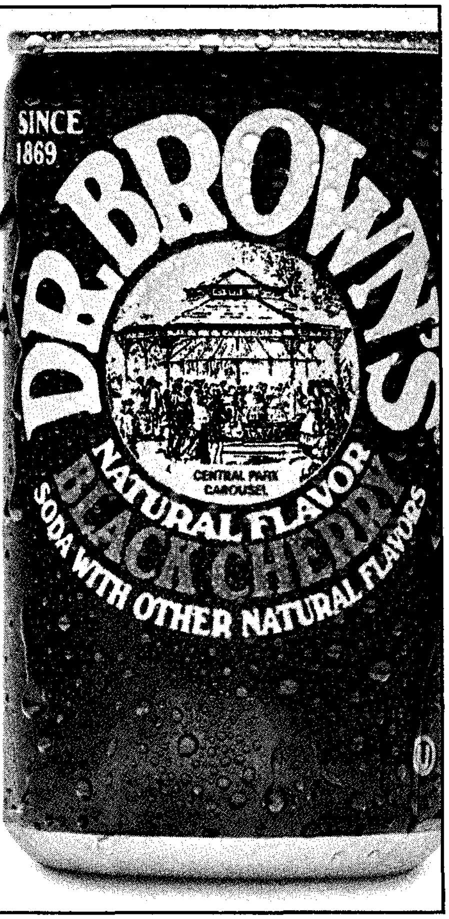

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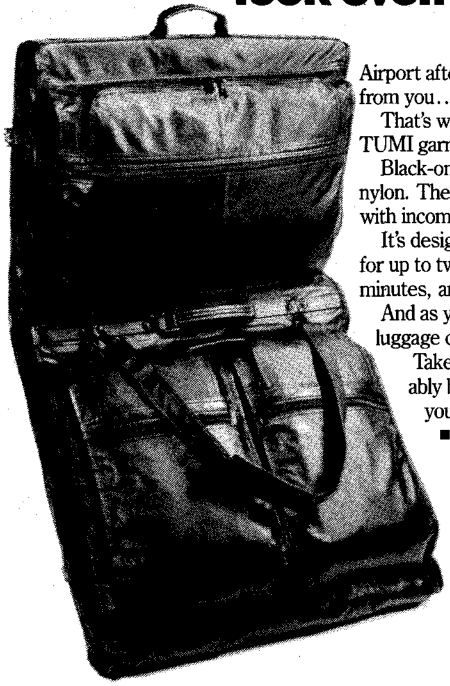

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Napa, including those in three adjoining valleys within the county, and Salinas Valley includes almost all of Monterey County's vineyards. Sonoma County, however, now has ten viticultural areas: Sonoma Valley, Sonoma Mountain, Alexander Valley, Dry Creek Valley, Russian River Valley, Green Valley, Chalk Hill, Knight's Valley, Northern Sonoma, and part of Los Carneros.

Clearly, the law defines only the boundaries of an area, without reference to the quality of the fruit grown there; nor is anything said about which sites within an area are best suited to vines. As Bill Jekel of Jekel Vineyard points out, "The topographic lines drawn on a map don't necessarily conform to the places a farmer would choose to grow grapes." The most significant difference between European and California appellation laws is that the latter do not specify which varieties may be cultivated in any given area. The California laws are, in effect, at the pre-Roquefort stage—nothing more than geography. Furthermore, whereas the earliest French laws confirmed the boundaries of regions already known for their wines, in California areas with very little history of grape-growing are already entitled to viticultural-area status simply because the growers agreed on geographic limits and petitioned the government accordingly. In many cases, then, the Californians are going about it backwards—first they define an area, then they plan to see how good its wines are and which varieties grow best there.

Among the points raised against viticultural areas are that most consumers are unfamiliar with most of the names, and, even more significant, that in California the wine-maker's style often dominates the appellation style. The recent shift on the part of many wine-makers away from big, powerful wines to lighter, more accessible, more elegant ones with less alcohol and more balancing acidity represents a stylistic change that cuts across geography.

Against this it can be said that wine-makers and consumers have begun to recognize certain combinations of grape and growing area as distinctive: Livermore Valley Sauvignon Blanc, Carneros Chardonnay and Pinot Noir, Edna Valley Chardonnay, Santa Ynez Valley Sauvignon Blanc, Dry Creek Valley Zinfandel, and, perhaps most famous of all, Napa Valley Cabernet Sauvignon.

Looking ahead, a number of producers feel that the marketplace will eventually determine other successful combinations from new viticultural areas, and this will encourage wineries to make more of those wines. A more cynical view holds that consumers have already made themselves heard in ways that are not always beneficial—thousands of acres once planted with red grapes have been converted to Chardonnay and Sauvignon

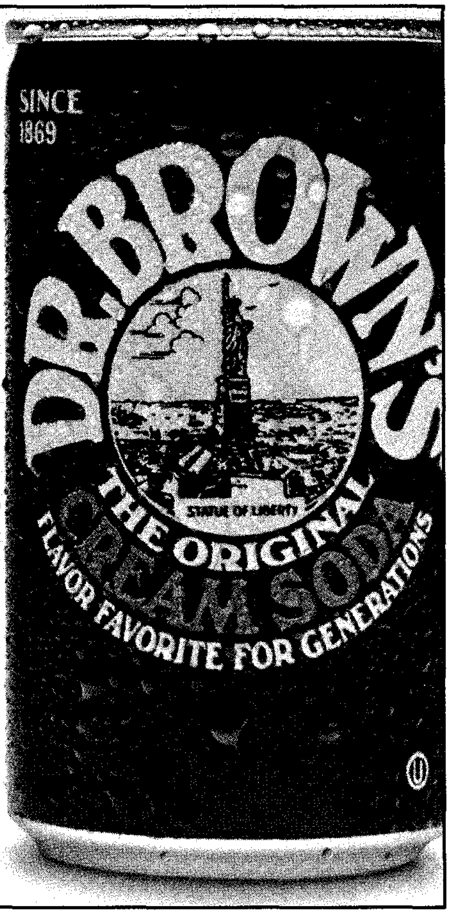
Blanc, not necessarily because those white varieties are better suited to particular areas, but simply because their wines are easier to sell today.

Nevertheless, it's still too soon to legislate which varieties should be planted in specific areas. As Bill Jekel points out, "A particular variety, such as Chardonnay or Cabernet Sauvignon, may produce fine wines in many sites throughout the state, not just in one or two places, as in France." On the other hand, that doesn't mean that those two famous varieties, which require different kinds of soil and growing conditions, will achieve equal success on the *same* site, yet they are often planted side by side in California.

"The focus today is shifting from wine-making techniques to grapes and where to grow them," says Augustin Huneeus, owner of Franciscan Vineyards. The most specific geographic entity is a vineyard, of course, and interestingly enough, an increasing number of wineries are minimizing appellations of origin and emphasizing specific vineyard names on their labels. This attention to vineyards, traditional in Bordeaux, Burgundy, and Germany, is certainly justified in many cases, but it can only lead to additional confusion when vineyard names are introduced simply as a marketing ploy. After all, the fact that the wines from neighboring vineyards are fermented, aged, and bottled separately does not in itself make those wines any better than they would be if they were vinified together, nor are the differences between them necessarily of interest to consumers.

The current era of California wines, which originated in the sixties, began by focusing on technology and was characterized by an experimental attitude toward every aspect of wine-making, from fermentation temperatures to the kinds of oak barrels best suited to each variety. Today, considerably more attention is paid to viticultural practices than was the case in the past. In an effort to improve overall quality, for example, Robert Mondavi and Simi, among others, have planted experimental vineyards that contain more vines per acre than is usual in California—an innovation they believe will produce wines with more elegance and intensity.

It's true that geography without further qualifications may seem a pretty crude system, but it's a start, and it would be a mistake to impose additional limitations too quickly. After all, wine has been made in Italy for more than 2,000 years, and yet its appellation laws, established only 20 years ago, are already being challenged at every level—permitted varieties, vinification techniques, and minimum aging. And, of course, even the most rigorous laws, defining every element that affects quality, cannot protect us from poor wine-making. ■



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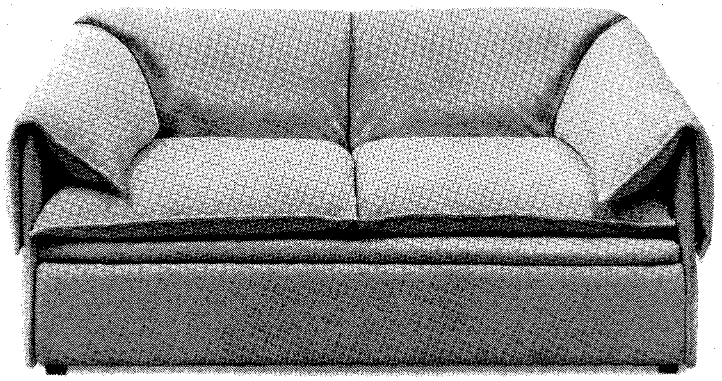

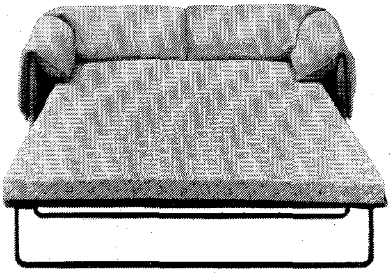

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Movies/David Denby

THEIR HEARTS WERE YOUNG AND GAY

"...*Desert Hearts* is an earnest, heartfelt, too serious lesbian romance, *Doña Herlinda* a mildly outrageous joke on machismo..."

RENO-VATED: *Helen Shaver (center) and Patricia Charbonneau (right) in* Desert Hearts.

WE'RE ALWAYS HOPING FOR SOMETHING fresh at small-budget independently produced movies, so my heart sank right at the beginning of **Desert Hearts,** the first feature film directed by Donna Deitch. The year is 1959, and tall, gloomy Helen Shaver, as a haughty Easterner, descends from a train in Reno wearing a tailored gray suit, her long blonde hair gathered beneath a matching gray hat. Now, if you grew up at the movies, you know from the opening shot that *Desert Hearts* has got to be about that suit coming off and the hair coming down. And sure enough, it is. Love between women is a rare sight in the movies, and *Desert Hearts,* a gay romance, shows its liberated colors boldly. But in every other way the movie is as painfully naïve, reactionary, and sentimental as a bad Hollywood movie from the mid-forties.

The Eastern stiff is a professor named Vivian Bell, and she's running away from an unfulfilling marriage. Vivian is not only curt and standoffish but sexually inhibited—book-learning, apparently, has dried up her instincts and foiled her physical responses. She checks into a dude ranch to establish residence for divorce proceedings, and she's a dude, all right—she stays inside, *reading,* and she can't even remove her glasses without the fumbles. Bette Davis used to be good at this sort of thing—the tremulous, fluttery-eyed spinsters who didn't know their own true nature. Davis was a virtuoso at suggesting the emotions of divided characters. But Helen Shaver has a masklike scowl and a low, hoarse voice that barely registers on the soundtrack; her performance is so stilted that it's close to caricature. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire.

The lady who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay Rivvers, casino cashier and young lesbian daredevil. Beautiful, wild, and utterly fearless, Cay makes a mean entrance, driving backward at top speed on a narrow dirt road. She also lives at the dude ranch, a comfortable hideaway where soon-to-be-divorced ladies in kerchiefs sit on the porch bitching at one another and complaining about men. Meanwhile, Cay, uninterested in gossip, single-mindedly lays siege to the prof. Tired of one-night stands with coarse casino girls, she's bowled over by Vivian's arrogant style. For her, it's love—the true love she's always been looking for. After many misunderstandings, much walking in the desert, and a few of the most soulful and humorless conversations in the history of the cinema, the last inhibition fades.

For the record, the sex, when it finally arrives, has some real heat. Deitch may have some talent for eroticism. The only other good thing in the movie is the performance of veteran Audra Lindley as Frances, the head of the dude ranch and Cay's surrogate mother. Frances is a wrinkled, sunburned western woman, hard-drinking, companionable, her face seemingly as open as a book. But when Frances begins to fear she could lose wild Cay, she turns mean, and Lindley makes the transformation violent, yet completely sympathetic.

But that's it. *Desert Hearts* is one of the new independent films that's not about much of anything *but* homosexuality. For most of the movie, we wait with growing impatience to see if Vivian will go to bed with Cay. Men aren't an issue—they are hardly present. And Cay, who is defiantly open about her sex life and doesn't suffer for her openness, attacks Vivian's defenses with the spark-plug enthusiasm of a cheerleader. Is she attracted to Vivian for her brains or her professional success, or does Vivian's rigid sexlessness make the chase a thrill? Who knows? Screenwriter Natalie Cooper, adapting a 1964 novel by Jane Rule, doesn't give Cay any dark corners, or any corners at all, and Charbonneau, who is an onyx-eyed beauty, plays her as the picture of carefree, exuberant health. Cay brings the goods, and she's simply *right.* We wait for Viv to do what's best for her.

Will she or won't she? *Desert Hearts* follows Vivian's denial through every hesitation and dodge, as if the mere decision to go to bed with someone were sufficient to sustain dramatic interest. With so narrow a focus, the material cries out for comedy, but Deitch's movie, so far from being funny, is what I always feared lesbian romance would be like—earnest, heartfelt, improving. One of the many wonderful things about *My Beautiful Laundrette* is the casual (though never evasive) development of the gay relationship between the hero and his friend. It happens, it's part of life—but it's not all of life. Now *that* is a suave way to make a movie. *Desert Hearts,* on the other hand, is another example of the hygienic American attitude toward sex.

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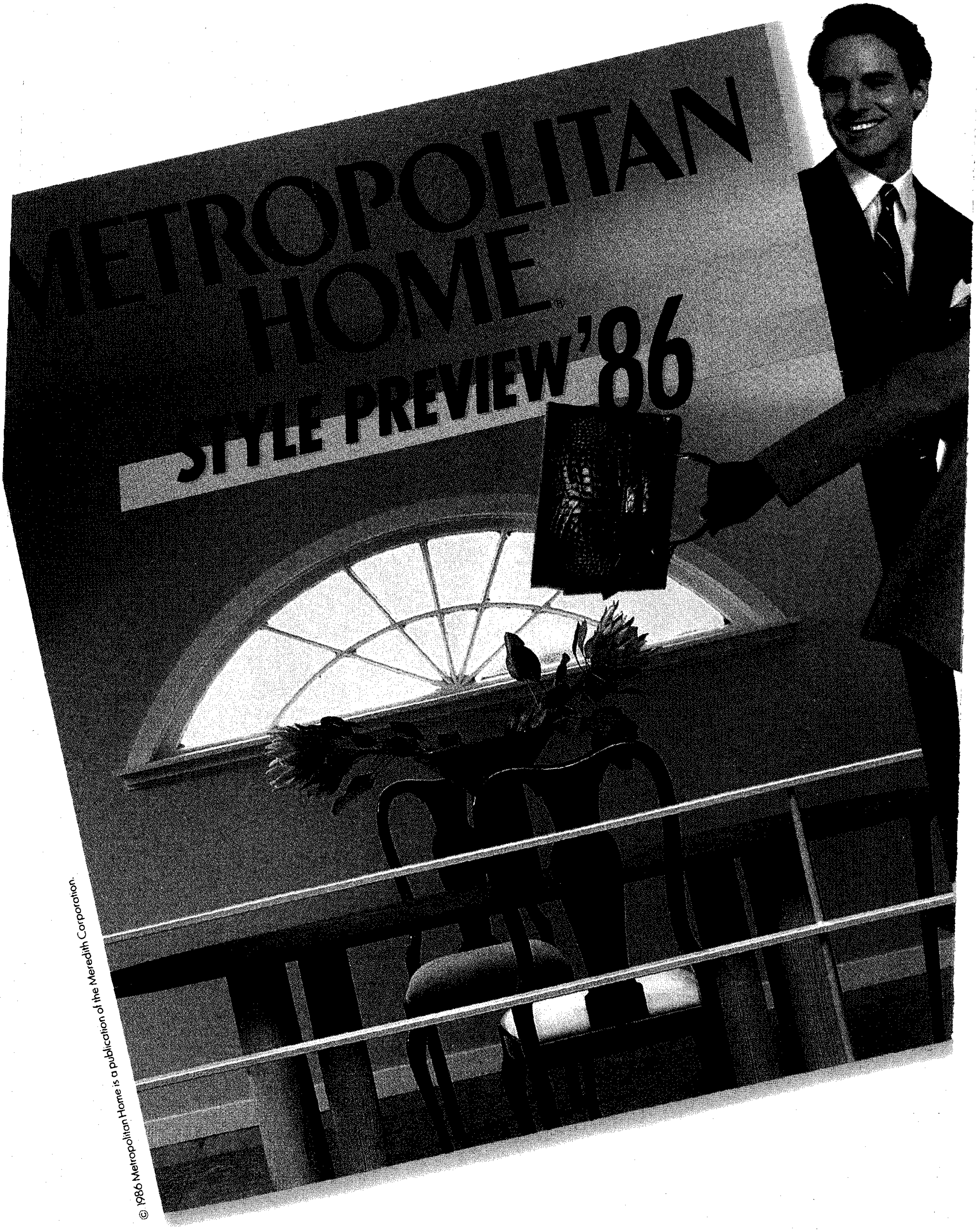
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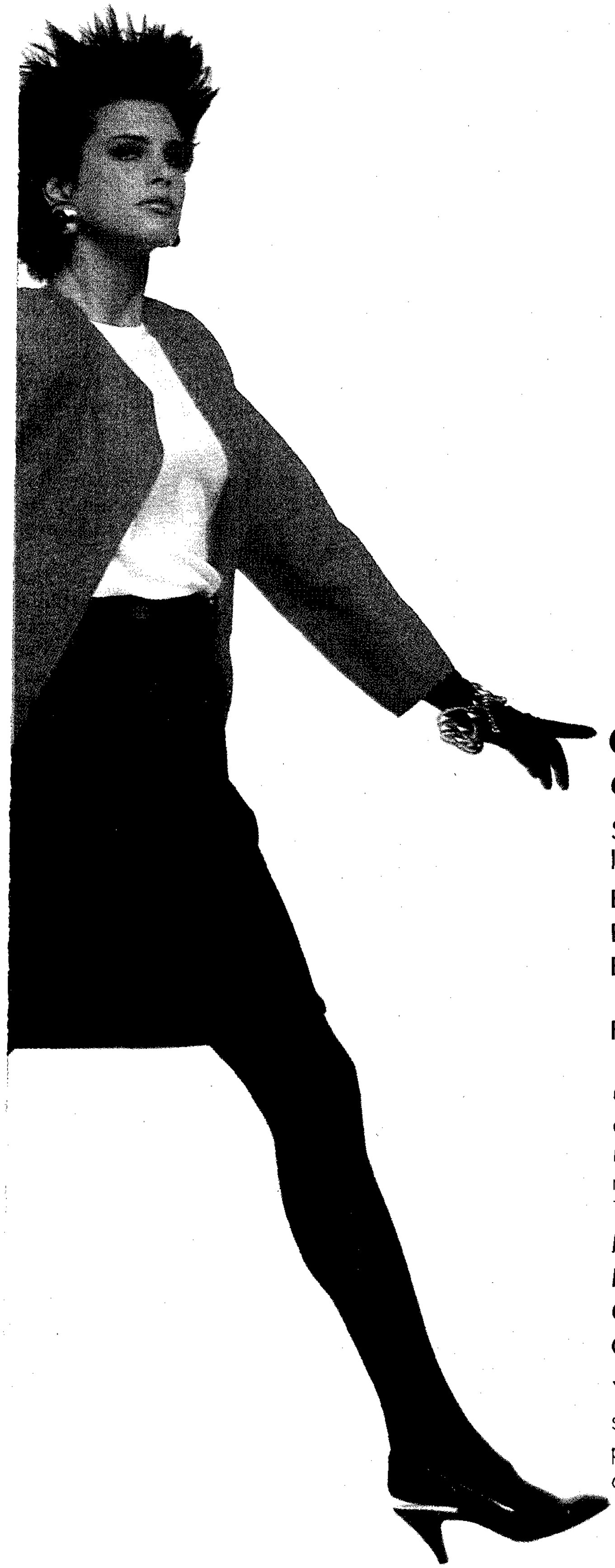

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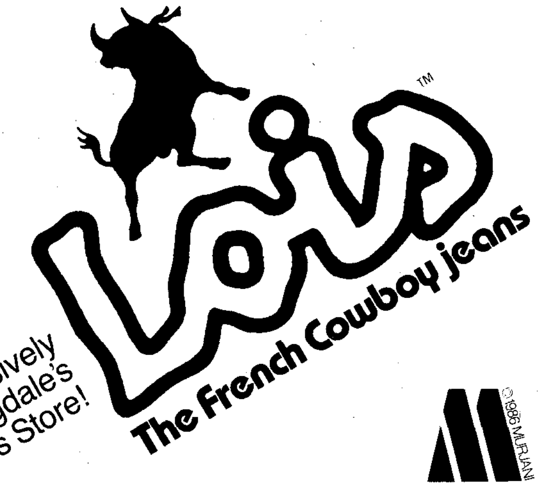

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but **Doña Herlinda and Her Son** is a sort of one—at least the idea of the movie is funny. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon who lives with her. Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda blandly invites him to live at her house. "Rodolfo has such a big bed," she says.

Does mama know what the two men do in the big bed? She never lets on, but she does her best to make Ramon feel at home, cooking him huge meals and diverting his parents' suspicions when they show up to find out what happened to their son. At the same time, she arranges for the staggeringly passive Rodolfo to marry a beautiful woman from a good family. Soon the wife is living in the house, too, and then a gurgling baby. Ramon feels odd, but he's imprisoned by comfort, and he can't pick up and leave. They are all one big happy family.

The joke in *Doña Herlinda and Her Son* is that despite a thousand possibilities for disaster and scandal, nothing ever goes wrong for anyone—they all get what they want, especially Doña Herlinda. She's so shrewd and manipulative in her devotion to appearances that everyone plays along rather than fight her. Smile, smile, smile—she's a domestic Nancy Reagan, conquering all. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Yet I wish the director, Jaime Humberto Hermosillo, who wrote the screenplay from an old newspaper story, had brought the film up to tempo. Hermosillo is trying for a deadpan style in the Buñuel manner, but the movie has only its one joke, without Buñuel's interlocking perversities, and much of the deadpan is just flat and slow. The actors aren't bad, but they might have been better, or at least quicker, if someone had stuck a few pins in them. The way *Doña Herlinda* is directed, the joke never really explodes.

IN **The Quiet Earth,** BRUNO LAWRENCE wakes up one morning in Auckland, New Zealand, and discovers that everyone else has vanished, the victims of a scientific experiment that went awry. (This didn't strike me as odd: The one time I visited Auckland, there was no one there.) The dialogue in this science-fiction fantasy is often pathetic, but Lawrence, who looks like the first man in the world (Cro-Magnon variety) rather than the last, goes amusingly nuts, living like a king and driving a train in his tux. Two other people show up, but the movie is best when director Geoff Murphy exploits the sinister potential of empty streets. ■

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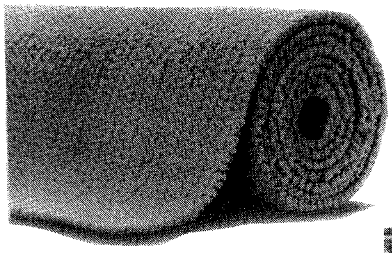

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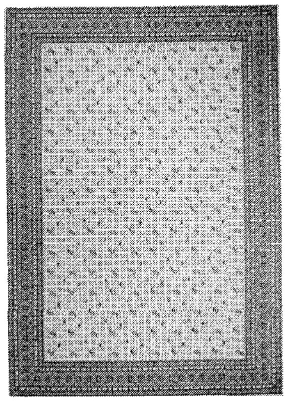

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The Insatiable Critic/Gael Greene

GALLOPING CONSUMPTION

"...At Palio, an elevator takes you up to splendor. If you order well, you can have a sublime dinner—but there are clinkers..."

THE PALIO IS A WILD AND RECKLESS horse race run twice each summer around Siena's Piazza del Campo. Jockeys wield the whips of the competing *contrade* (neighborhoods), each with its own banner, colors, and team symbol—the rhinoceros, the goose, the caterpillar. The first horse across the finish line, mounted or not, wins the Palio (a painted banner). Injuries or deaths are not grounds for prosecution, "unless premeditated."

Amazing, isn't it, that this 400-year-old mayhem has inspired what may be New York's most beautiful new restaurant. When Benjamin Holloway decided to gentrify Equitable's new home on Seventh Avenue with spectacular tattoos of art, rotating baubles from the Whitney Museum, and grand restaurants—no matter the price—he didn't expect to see the horse race itself. With some trepidation ("His work isn't always fit for what you'd want in a restaurant"), Holloway commissioned the Florentine artist Sandro Chia to do a 128-foot mural of Siena's Piazza del Campo—a skyline to wrap **Palio**'s bar. "I love Siena," says Holloway. "I thought it would be nice to sit in the bar and feel you were in the piazza."

He was stunned when Chia's work unfurled. It was the Palio itself—its thundering chargers, its rowdy riders, throbbing in hot sunset reds and oranges. It hits you like whiplash as Palio's spiffily caped doorman waves you inside from the Galleria at 151 West 51st Street. Imagine Michelangelo commissioned to do the Sistine ceiling on a jewelry box. You may feel trampled and menaced by Chia's heroics. Or you may be delighted, cheered by what restaurants have come to in the Drop Dead division. You may debate whether Equitable got its money's worth for the restaurant (Holloway acknowledges having spent $6 million), but you'll probably agree it's a beauty.

An elevator off the bar takes you up to splendor. Raul DeArmas of Skidmore, Owings & Merrill designed the rich wood filigree, ordained light glowing through tortoise-glass panels. It is a setting with a hint of Vienna, an air of Josef Hoffmann—everything new but designed so skillfully that the room has a dignity that seems to come from age. Massimo Vignelli did the graphics, the flatware, the waiters' perfect tray, the aristocratic coffee service, even the uniforms (busboys in jockey dress, one sleeve green, one sleeve red). Vignelli's service plate stuns, too—it's a magisterial brass round, the bright flash of each *contrada*'s banner centered in ceramic.

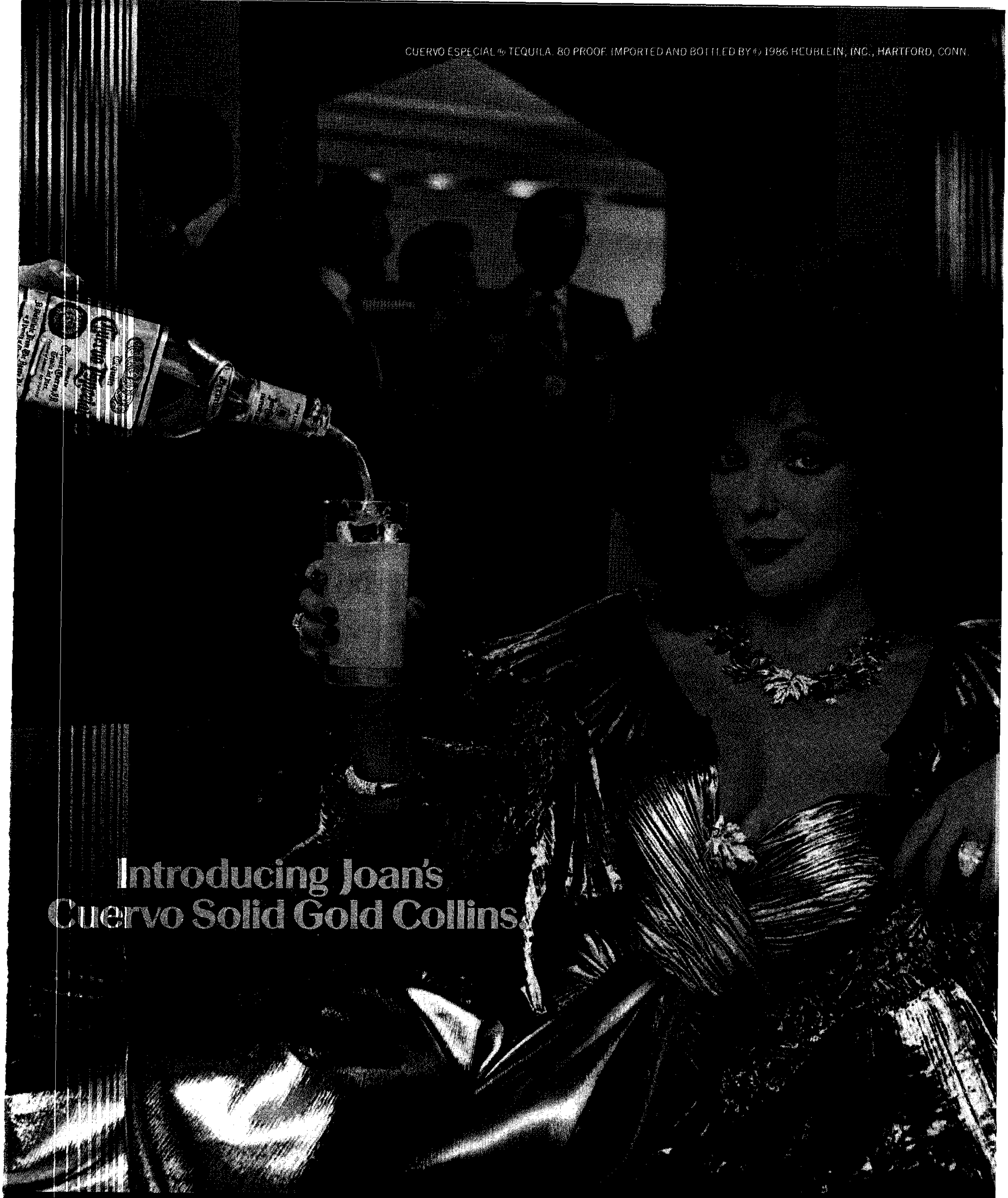
DOWNSTAIRS: *The high drama of Palio's bar.*

UPSTAIRS: *Chef Andrea da Merano and staff in the serene and stunning dining room.*

In the beginning, Holloway offered the Palio space to Il Mulino, the hectic, homey Village trattoria. But it became clear that Il Mulino could not be comfortable in the sedate elegance Holloway wanted for Equitable. Matchmakers brought him Tony May, recently debarked from the helm of the Rainbow Room and the creative force behind Sandro's on East 59th Street. In May's pocket was Andrea Hellrigl, a star of the *nuova cucina* scene, restless in the isolation of his tiny Villa Mozart in Merano, near the Austrian border. Leader of the Gruppo Ristoratori Italiani in America, May is a fervent, passionate rabble-rouser. The invasion of "Continental cuisine" is a scourge to both men. They weep as regional cooking loses favor, and agree that aping the nouvelle cuisineástes of France is a tragedy, too. What the chef (now calling himself Andrea da Merano) is doing at Palio owes not the tiniest debt to France. If May detects the faintest taste of cream, he challenges Andrea, determined to keep the ethnic line pure. What has their glorious madness created? Thrills for the mouth, but many a stumble too.

If fate and whim lead you to order well, you can have a sublime dinner at Palio. But there are clinkers languishing on a menu designed to intrigue the jaded gourmand with new sensation. You're in paradise nibbling crisp twiglets of sage-and-rosemary-speckled breadsticks and heady olive-perfumed bread, sharing superlative carpaccio with tremulous scatterings of silkiest foie gras, then a risotto, a precisely simmered nest for nubbins of delicious quail wearing crackling leaves of fried sage. And you're happy following all this with faultlessly steamed salmon

Photographs by Ted Hardin.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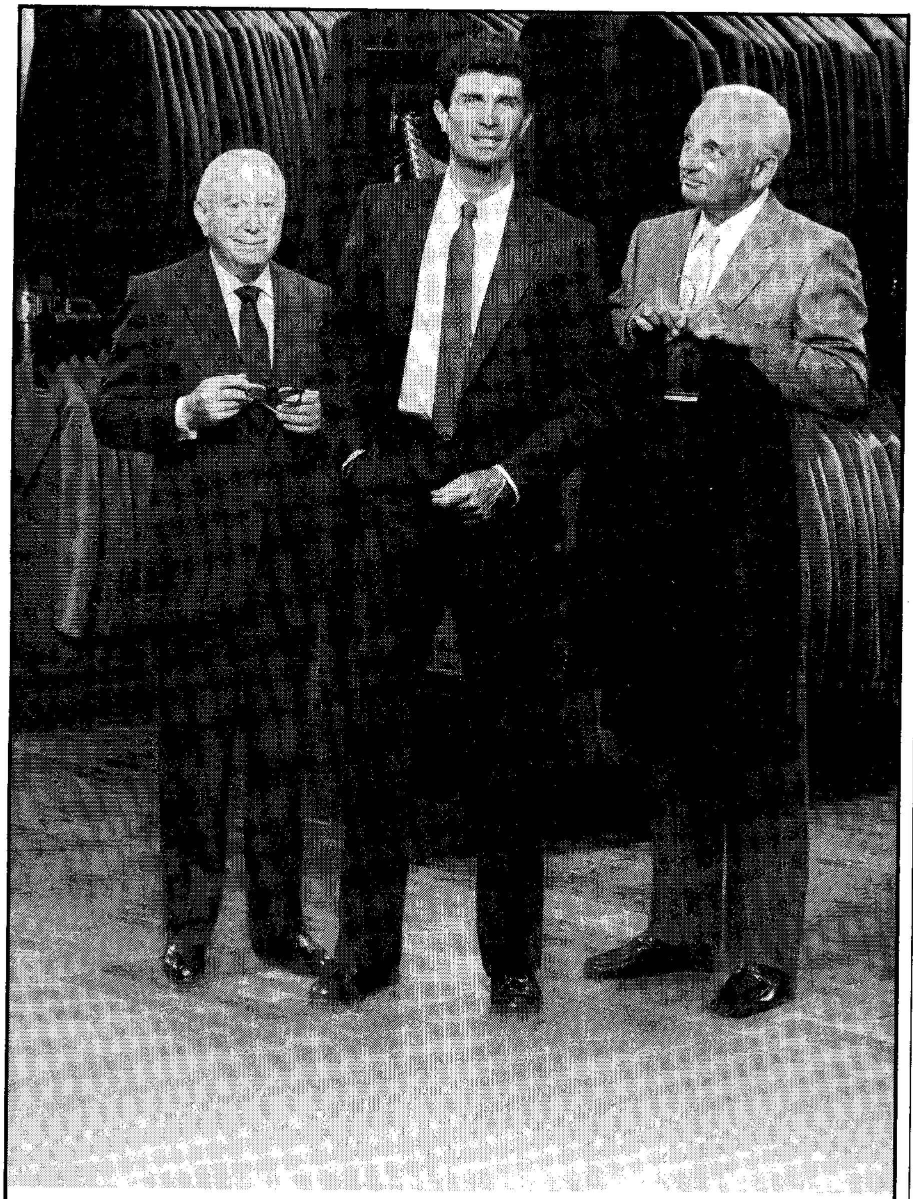

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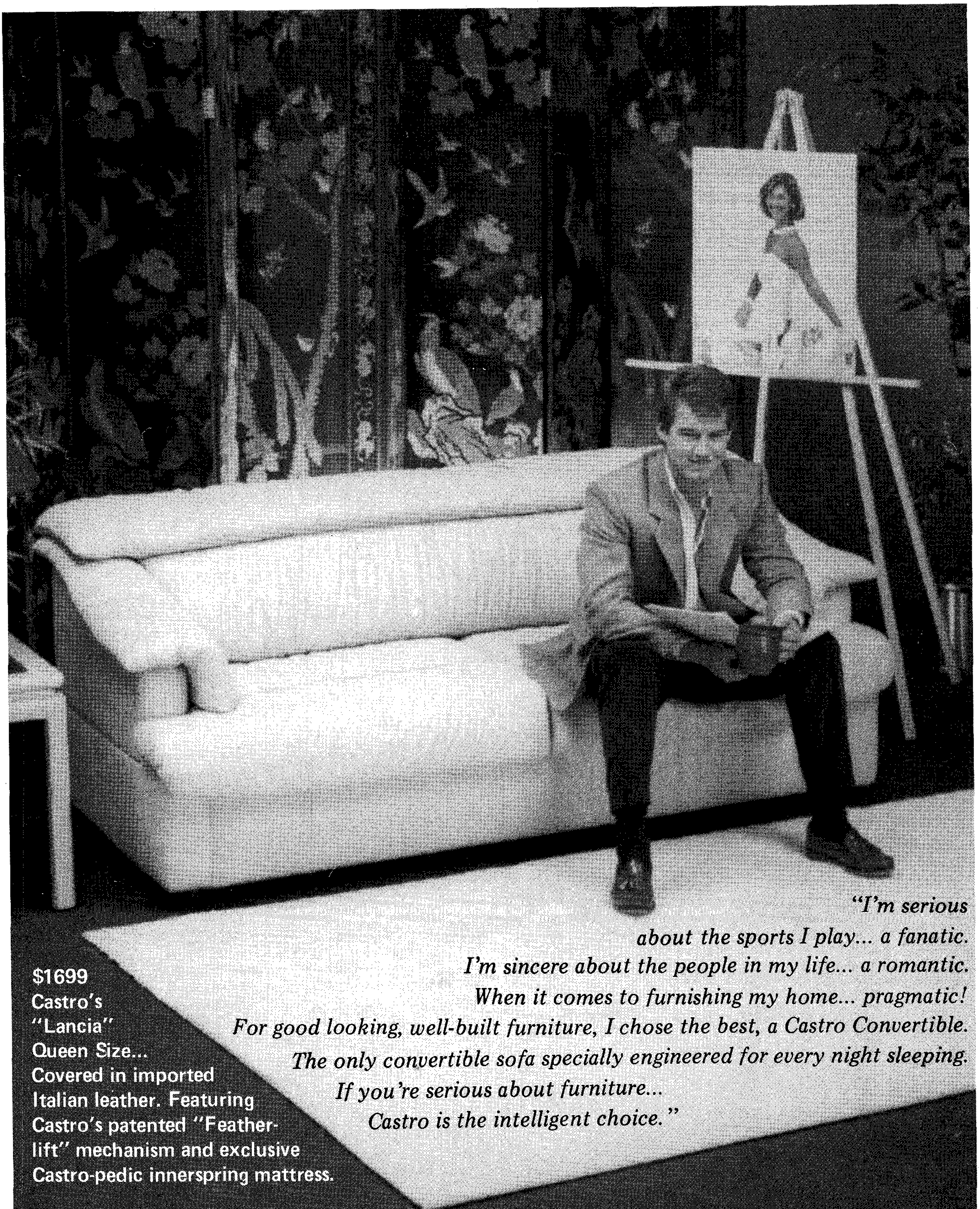
graced by minced red olives and black polenta pudding—"gingerbread pudding gone to heaven," as the Rocky Mountain Sybarite puts it. But if destiny is agains you, the bread will be cut too long ahead You may choose listless turkey in a tuna sauce, starchy little fusilli mundanely pesto'd, boring stuffed quail, and the sweet, watery crystals of Kool-Aid the house calls sorbetti. You may want to sue for alienation of appetite.

True, no grandly ambitious restaurant can be judged fairly in the first weeks of performance. Time is needed to pull the kitchen taut, to edit out culinary miscalculations, to master the potential and peculiarities of American products. But you may resent playing guinea pig at these fairly stiff prices, even in this handsome laboratory. Tony May has repeated the pricing whimsy he came up with at Sandro's. Everything in a category is the same price. That means you pay as much for lobster as you do for chopped cod and fried potatoes, and two could easily spend $90 or more, tax and tip included, even before the liquor license arrives. Of course, the budget-besieged will be cosseted here even if they share only a few antipasti and a risotto. And three courses with coffee, before or after the theater, is $27.50 prix fixe.

So brave Sandro Chia's riotous crimsons in the bar, then move on to the serenity above. Luxuriate. You won't often find a wine goblet as thin-stemmed as this, or a water glass that chimes when an ice cube hits it. You may want to see which antipasti are offered on the house (changing daily) before ordering, so as not to duplicate. It might be snappily herbed chunks of snail, a roulade of eel on curls of chicory, slices of raw artichoke and shards of Parmesan, or gargantuan white beans so meaty it is possible to imagine you are eating steak.

Very quickly—even as you swoon over the essence of olive baked into your bread—you will discover the chef's personal fetishes. If an ingredient is naturally salty, as in olives or tuna roe, the dish will taste seasoned. Otherwise, it may not. Alas, he seems enamored of vinegar and shy with olive oil. Almost all the salads are too acidy. What shall we make of a sensibility that invests so much grace in the simplest roast breast of squab with braised radicchio, yet settles for (at Friday lunch) a bollito misto simmered till pathetically arid? I want to believe the problem reflects merely confusion and not a victory of intellect over taste.

Besides the triumphs celebrated above, there is pleasingly tart radicchio soup that you'd swear has cream in it (May swears it doesn't), powerful saffron soup with mussels (erroneously termed a "stew"), tiny baby squid in a savory liaison with chard, sticky ricotta dumplings (with only a pale hint of earth scent in the truffle butter) that are cozy and lumpen,



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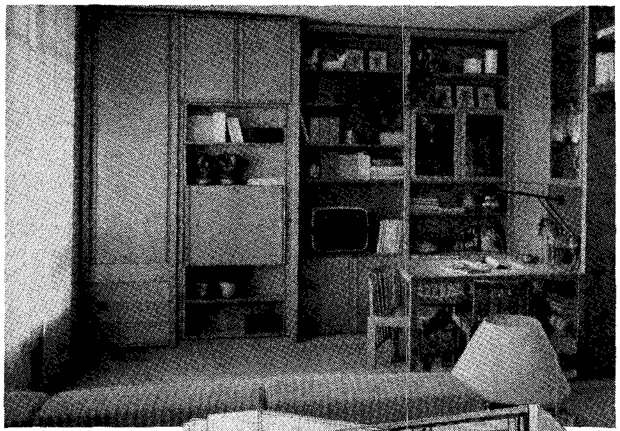
The Story of Sally Smart, her tiny apartment, and the Incredible "Turnables!"

It's like magic. The "Turnables" turned my tiny studio into a home.



Space was really tight in Sally's studio apartment on NY's Upper East Side. For weeks Sally haunted furniture stores looking for a solution to her limited space and storage problems. But no luck . . . until she wandered into The Furniture Gallery and spotted *The Incredible "Turnables"!* But we'll let her tell you the rest of the story . . .

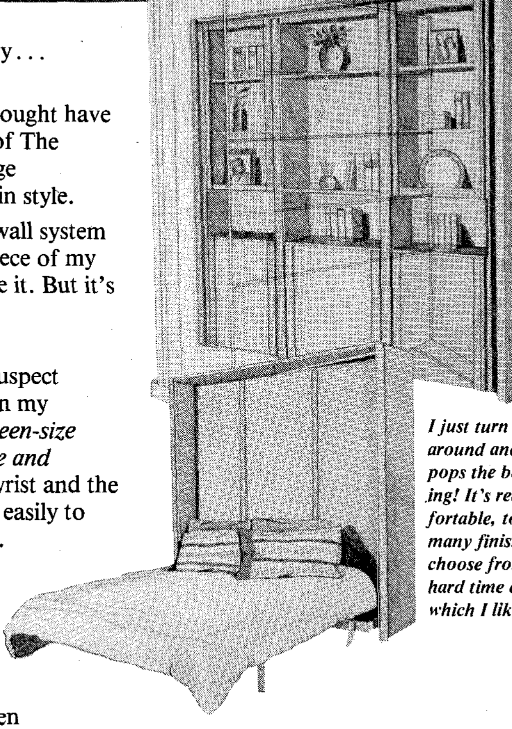
"It's really amazing. Those three pieces of incredible furniture I bought have turned my east side efficiency into a real home! Thanks to the wizardry of The Furniture Gallery in-store interior designers, I really feel like I have a large one-bedroom apartment with plenty of room for entertaining and living in style.

From all of the fabulous options they gave me, I chose the main wall system which stands perfectly self-contained on my largest wall. It's the centerpiece of my apartment and never fails to win compliments from visitors. They all love it. But it's when the guests leave and the lights go down that the real magic begins!

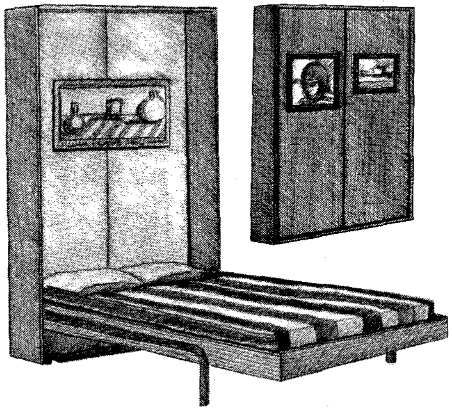
Would you ever suspect that with one hand, I can turn my shelves around to reveal a *queen-size bed complete with night-table and reading lamp?* A flip of the wrist and the really comfortable bed drops easily to the floor, ready for the night. Honestly, it's like something out of an old Charlie Chan movie with the disappearing walls and all!

In the morning when I wake up, I just *lift* the bed to standing position, *turn* it back into place, and Presto! all my shelves reappear *INTACT!* I still can't believe how everything on them stays in place and just like magic, I have my living room back in perfect order. Then I just brush my teeth, have my coffee and I'm ready to catch the bus downtown to work.

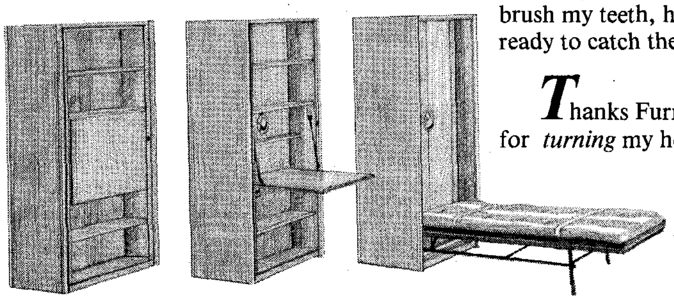
Thanks Furniture Gallery for *turning* my house into a home!"

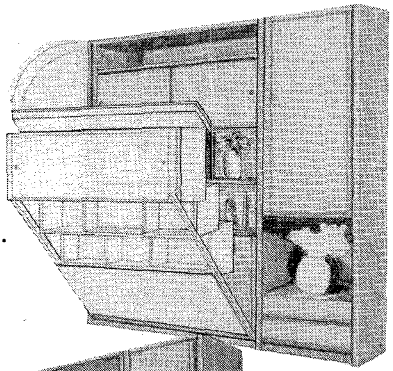


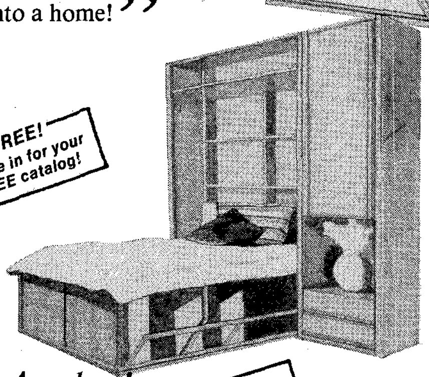
I just turn my shelves around and down pops the bed. Amazing! It's really comfortable, too. With so many finishes to choose from, I had a hard time deciding which I liked best!



My friends Larry & Paulette bought these two—the "Basic Hideaway"—only 12" deep, for their den, and the "Bookshelf-Desk-Bed" combo for the guest room out at their beach house. There's just so much to choose from at The Furniture Gallery.







When my boyfriend Greg saw my new Turnables, he ran right down to The Furniture Gallery and bought himself this unit. You have to see this one to believe it... When the bed pulls down, all those shelves stay perfectly in place. And there's a table in it too!

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s dumplings ought to be. At lunch, quivery mozzarella di bufola is celestial with artichoke and bits of porcini. Fettuccine alla bolognese is perfect. That salt cod ossed with sautéed potatoes is the kind of peasant fare you'd be thrilled to find if you wandered into someone's home on he Italian seacoast for lunch.

The wine soup is bland—"baby food," a companion calls it. And stuffed saddle of rabbit is unseasoned and dry. Herb-lecked gnocchi are fine in a mix with overcooked nuggets of frogs' legs. Artichoke-and-olive-confetti'd maccheroncini has no pizzazz. If you like kidney rare, you won't be pleased with it chopped small with parsley, and a veal chop at lunch is quite lackluster. But the dinnertime scampi is good, and the lobster in a perfect tomato sauce, though boring, is flawless. Those of us with a passion for polenta are not thrilled by these banal timbales.

But wait . . . the cheeses in the temperature-controlled trolley are impressive. As for dessert, a master blends the ice cream, intense chocolate and splendid pistachio; an uncontrollable sweet tooth is in charge of everything else. Luscious and complex is a whole apple—stuffed with chestnut, figs, and toasted pine nuts—on a pastry thin, the creation coated with cinnamon cream, stabbed with spears of bitter chocolate. Espresso-haunted chocolate cream is served with bananas and strawberries. A silken rice timbale sits on a puddle of two very sweet sauces—orange and strawberry. Lemon tempers the richness of irresistible ricotta-stuffed crêpes. With serious espresso or pallid and watery decaf cappuccino comes a temptation of cookies.

Tony May is a hero of the Italian *ristoratori* on two continents for his tireless lobbying to preserve regional variations and encourage the public to explore a modernized cuisine. He and his activist brother are determined to codify their country's cooking, and they have endowed a chair at the Culinary Institute of America to expand the curriculum. May's so positive what he's doing is right, he can be insensitive to criticism. Mention that Palio's fare is often underseasoned: "The saltshaker is on the table," he says. "No one wants to eat the old way anymore," he argues. "That's why we cut the gristle off the osso buco, trim it from the bone. . . . Otherwise it is authentic in every way." I'll never give up the gristle in my osso buco or a passion for peasant cooking. But there is room for sophistication and finesse too. And once the flubs are abandoned, Palio will be true cause for celebration.

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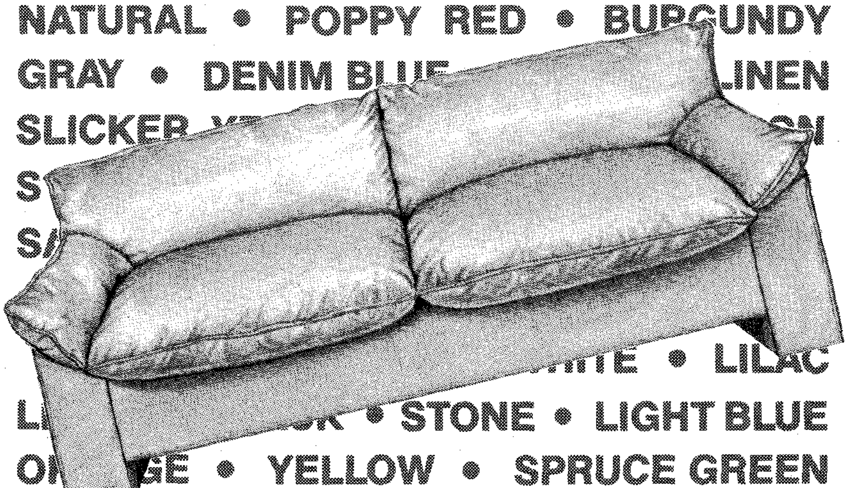

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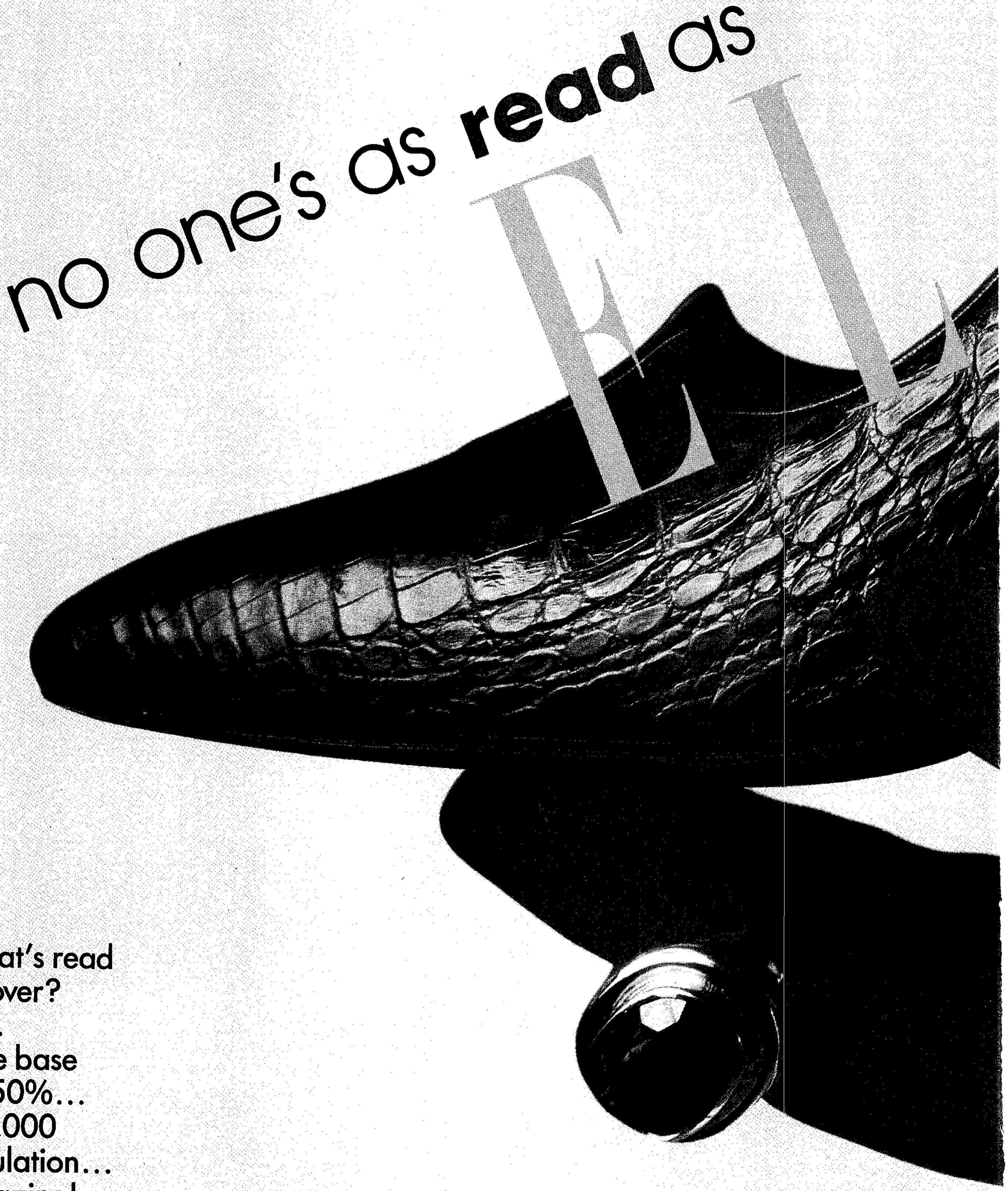
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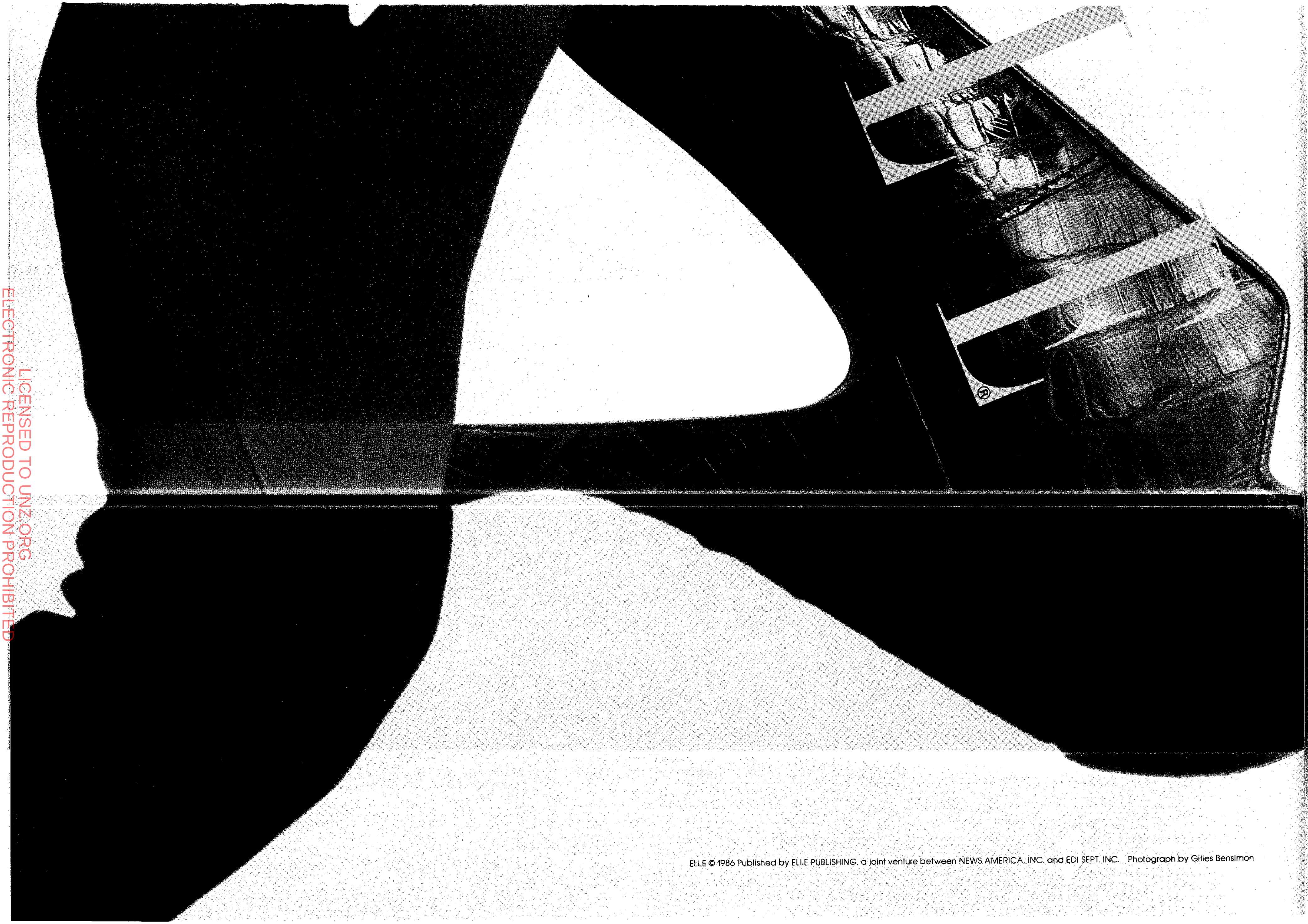

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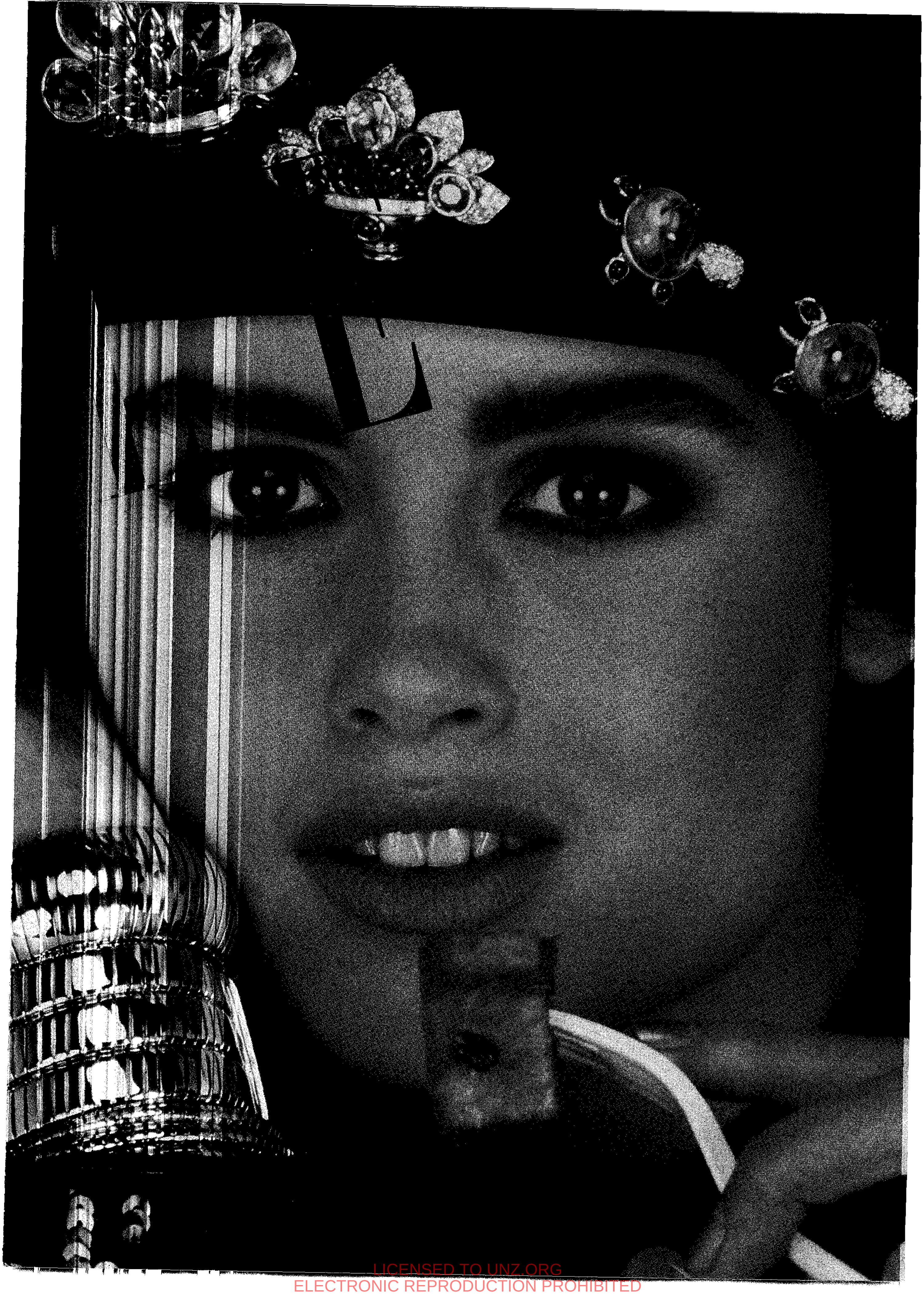
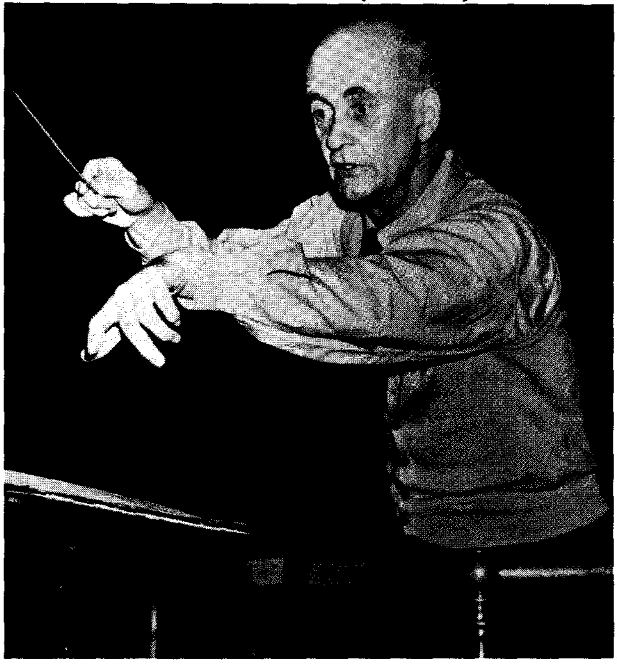


Music/Peter G. Davis

GUIDING SPIRIT

> "...For some, Furtwängler's egocentric approach is willful vandalism; but in the hands of a genius, the result is overwhelming..."

HAS ANY CONDUCTOR WON MORE POSThumous fame than **Wilhelm Furtwängler?** When he died, in 1954, Furtwängler was highly esteemed by Europe's musical community, but today he is venerated the world over. Many of his admirers, even those too young to have heard him in person, insist that he was the most influential and musically profound conductor of the century. It is his recordings, of course, that have kept Furtwängler's art vital and fostered the legend over the years—commercial discs as well as tapes of live concerts discovered in radio archives after the conductor's death. The steady flow of Furtwängler performances from both sources has recently turned into a flood.



WILHELM FURTWÄNGLER: *Recordings have fostered the legend.*

From Angel/EMI alone, digitally remastered and newly released on the Seraphim label, there is the complete Wagner *Ring* cycle recorded for the Rome radio in 1953 (IN 6148), a *Don Giovanni* from the 1954 Salzburg Festival (IC 6145), the nine Beethoven symphonies (IF 6146), and the classic 1952 studio recording of *Tristan und Isolde* (ID 6147). Deutsche Grammophon has released six compact discs containing symphonic material drawn from its Furtwängler holdings, mostly familiar performances with the Berlin Philharmonic, but a few previously unissued items as well. Fonit-Cetra in Italy continues its massive Furtwängler edition (over 100 records to date), while the Japanese are busily transferring everything to compact discs.

Why? First of all, this year marks Furtwängler's centenary, an appropriate time to celebrate his legacy. Then, too, record companies are more than eager to remaster all their most commercially attractive assets (and Furtwängler's performances definitely qualify) to satisfy the public's voracious appetite for compact discs. More important, though, Furtwängler offers present-day listeners something very special, a kind of musical experience that many hunger for but that most living conductors are unwilling or unable to provide.

That experience can only be described as spiritual, a word that long ago went out of fashion in writing about musical performance. Arturo Toscanini, Furtwängler's great contemporary and, on almost every interpretive point, his polar opposite, bluntly stated the objectivists' position when he was asked what the opening movement of Beethoven's "Eroica" Symphony meant to him. "Allegro con brio," came the brusque answer—and that essentially sums up the direct, no-nonsense message of Toscanini's recorded performance. Furtwängler also pondered the definition and practical application of Beethoven's "allegro con brio," but he dared to go much, much further in an attempt to convey his personal vision of the composer's score as he consciously re-created the music afresh in each performance. For some, such an egocentric approach is tantamount to willful vandalism that inevitably defaces a masterpiece. For the rest of us, though, such interpretational freedom is a basic impulse that all musicians must have in order for musical communication to exist, and in the hands of a genius the results can be overwhelming. Furtwängler was just such a genius.

Books analyzing Furtwängler's musical philosophy, conducting technique, and recorded legacy continue to be written, so I will only urge anyone who responds to this conductor's very individual art to hear Deutsche Grammophon's six compact discs—even listeners long familiar with these recordings, since they sound more magnificent than ever in their new format. The prize of the lot is a coupling of Beethoven's Seventh and Eighth Symphonies (415 666-2) taken from a concert in Berlin on April 14, 1953, performances that have never before been officially released. Both are typical of Furtwängler's ability to take a complex musical organism and develop it into a single, unified expressive gesture of striking architectural strength and emotional power. Some of the conductor's most famous recorded interpretations are also here, each disc generously taking full advantage of CDs' capacity to include over 70 minutes of music. The Schubert Ninth Symphony and *Rosamunde* Overture (415 660-2) and an extensive Wagner program (415 663-2) are particularly fine, although all six discs seem to me absolutely indispensable.

The Seraphim reissues, on regular LP, are also basic-library items, although the digital transfers do not sound significantly superior to German EMI pressings of the Beethoven symphonies and *Tristan* that I acquired in the mid-1970s—in fact, those Electrola discs in most cases have considerably more presence, depth, and focus. No doubt Angel will eventually offer all of these performances on compact disc, and very possibly the sonic quality will be improved. The Japanese have already prepared a CD version of *Tristan,* and a small imported shipment sold out the moment it arrived at Tower Records a month ago. Those lucky enough to find a copy report that the lordly price of $100 is a bargain for this fabulous performance as reproduced in optimum sound.

Furtwängler is only one great artist whose recorded performances are being remastered and transferred in quantity to compact discs. Here are some thoughts on several other valued musicians whose messages have been enhanced by the new technology.

Despite Georg Solti's high opinion of himself, the Chicago Symphony's true golden age preceded that conductor's tenure by some 30 years, when **Fritz Reiner** was in charge of the orchestra, and recording for RCA. Reiner's discs from the late 1950s have always been considered phonographic classics, not only for the Chicago band's dazzling, cut-diamond instrumental sonorities but also for the warmth, clarity, and naturalness of the sound. RCA has been reissuing the best of Reiner on CD, again in generous servings that often add up to the equivalent of two LPs. My current favorite is Strauss's *Ein Heldenleben* and *Don Juan* (RCD 1-5408), both brilliantly played, but I am keeping an eye out for Bartók's *Concerto for Orchestra* and *Music for Strings, Percussion, and Celesta,* two of Reiner's greatest achievements and soon to be released on one compact disc.

Angel has wasted no time in transferring its **Maria Callas** catalogue to CD, and the choice item to date is *Tosca* (CC303333/4), a recording that has been on nearly everyone's ten-best list since it first appeared in 1953. Masterly conducted by Victor de Sabata, the performance is ideal, an extraordinary musical and theatrical totality. Both of Callas's two commercial *Norma* recordings give only an indication of what she could communicate on stage in this role, but her first Angel version (CDCC 47303) is still a formidable accomplishment, as Callas emphasizes Norma the vengeful tigress rather than the fragile woman in love. These familiar performances reveal a spaciousness and tonal richness I would never have suspected after years of listening to their LP counterparts.

Renata Tebaldi, London Records' diva of the 1950s and fabled rival of Callas, turns up in one of her specialties, *Madama Butterfly,* recorded in 1959 (411 634-2). Tebaldi's peaches-and-cream performance, lovingly and leisurely conducted by Tullio Serafin, was originally spread over four LPs but can now be handily contained on two London CDs. And it sounds perfectly gorgeous. If Italian operatic traditions and authentic Puccini performance practices are slipping away from us, this soprano and conductor helped to bring down the curtain in grand style.

Although **Kurt Masur** is very much a conductor of today, I include him here because his complete set of the Beethoven symphonies with the Leipzig Gewandhaus Orchestra on Philips (416 274-2) dates back to 1972 and has never before been domestically available. The main reason, though, is to call attention to a Beethoven-symphony cycle of musical distinction, at the moment my preference among those offered on compact discs. Masur presides over vigorous, boldly shaped performances that, for all their purposeful progress and craftily balanced symphonic weight, seem to be created spontaneously. This is a precious quality in music-making of any kind, and it may be heard in abundance on these superbly engineered recordings.

Made between 1932 and 1935, **Artur Schnabel's** Beethoven–piano concerto cycle with the London Symphony and London Philharmonic conducted by Malcolm Sargent is, to my knowledge, the oldest set of recordings yet to reach compact disc (RCA's long-promised Caruso CD is still somewhere off in the future). This prize from the EMI catalogue has fallen to Arabesque Records, which first reissued the performances on four LPs and now regroups the concertos on three CDs: Nos. 1 and 2 (Z6549), Nos. 3 and 4 (Z6550), and No. 5 with the Polonaise in C and "Andante Favori" (Z6551). Schnabel, of course, is a dynamic Beethoven interpreter whose stimulating ideas on the music have never gone out of date, although the sonics on this historic set must have seemed rather harsh and clangorous even when new. Arabesque's honest transfers make no attempt to prettify the sound, but the extra clarity of the CDs brings a listener closer than ever to the art of this wonderful pianist. ■

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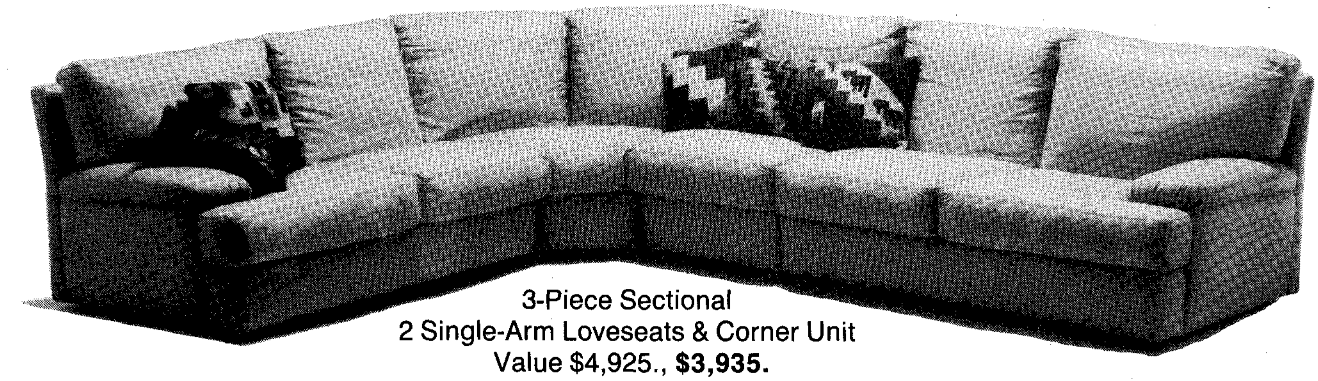

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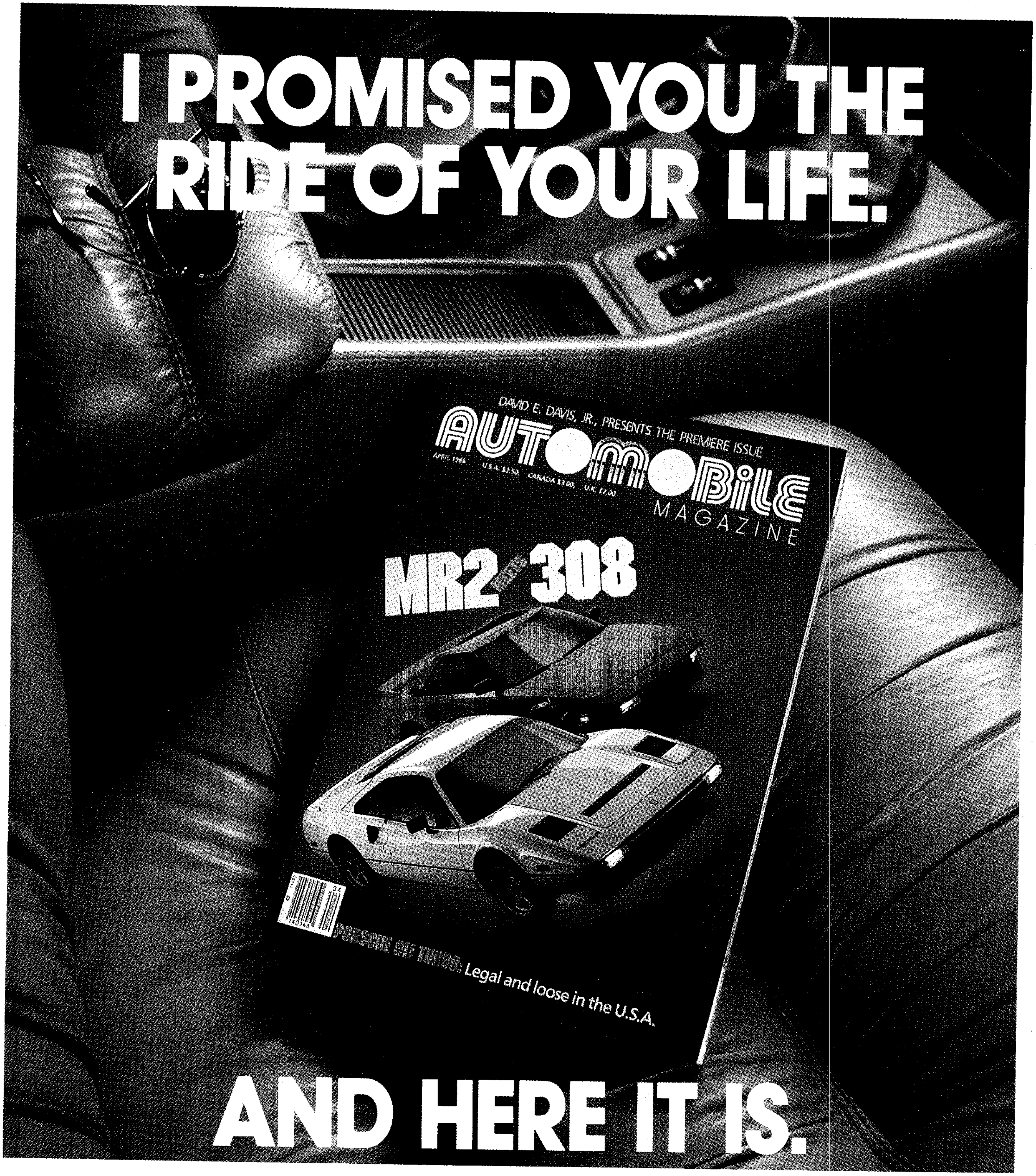
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PIECES OF FIVE

"...A. R. Gurney Jr.'s *The Perfect Party* is a dependably 'almost' kind of play, with intermittent wit and neatly parodic writing..."

IT ALL DEPENDS ON HOW YOU FEEL ABOUT "almost." A. R. Gurney Jr.'s **The Perfect Party** is an almost clever idea, almost well written, and almost perfectly produced. It has almost enough funny lines, almost enough amusing characters, and it almost makes a useful point. It does, however, belabor that point heavily and unremittingly, and it's not one that will bowl you over with its novelty. Still, the overeagerness with which the hero, Tony, attempts to give a perfect party; the lengths to which Lois, the society columnist of New York's leading paper, will go to review this out-of-town event that may give her the chance of a snotty lifetime; the changing reactions of Tony's wife, Sally, and the couple's best friends, Wes and Wilma; and the way it all staggers on . . . these things form a nice metaphorical commentary on the life of the theater, and a somewhat less apt one on the status of this nation in the eyes of the world. The ending goes particularly soft, but up to then it is a dependably "almost" kind of play.

PARTY OF FIVE: *Mooney, Margulies, Moore, McGregor-Stewart, Cunningham in Gurney's play.*

Tony, you see, is a university professor somewhere in the sticks, with aspirations to become a celebrity, TV personality, maybe even talk-show host. It's like those old-time dreams of every American kid and his mom that someday he'll be president; however, like everything else, our dreams have escalated. Lois, who has flown up at her own expense via People Express (a social gaffe she'll never make again), is as eager to egg Tony on toward the heights of the *Merv Griffin Show* as she is to cut him down for her own greater glory ("As I am from New York, I'm brutal!"). Wife Sally is seemingly a willing party to the perfect-party scheme, for which Tony gave up his teaching job, though, in reality, she hates it. Friends Wes and Wilma arrive a bit early, in lounging attire for this formal event, declaring themselves unable to participate. But they do.

What Gurney has done is to write a two-act play entirely in *New Yorker*–cartoon captions. Either a perfect cliché is presented in its purest, quintessential form with a seriousness and intensity to make it explode; or else a cliché is teased or manipulated, compromised or belied by the drawing above it, to make it slip on an existential banana peel. Often this involves the euphuism of advertising copy or the parody of some other brand of verbal speciousness. The trouble, despite Gurney's acumen, is that what diverts for some two dozen cartoons involving, say, four dozen characters does not hold up as a two-act play involving no more than five or six. The party palls.

Yet there is incontestable, though intermittent, wit and much neatly parodic writing. Unfortunately, Gurney's satire grows in precision at an inverse ratio to the importance of its target—is, in fact, best with trivia: "At least you don't have to make much effort at the movies." "Except with Meryl Streep—you never know what accent she's doing." "If she ruins one more book for me! . . ." "Was she in *The Color Purple*?" That is dead-on, but on the subject of the ship of state, Gurney is rather off course.

John Tillinger, who seems to have directed every play this season albeit with varying success, has done all right by this one. John Cunningham is a fine Tony: dapper, donnish, and faintly sweaty under the collar; Charlotte Moore looks, sounds, and tastes just like a triple-decker of Charlotte Curtis, Dorothy Kilgallen, and Suzy. David Margulies and Kate McGregor-Stewart pleasantly underplay the Jewish friends. Only Debra Mooney is wrong as Sally: Lacking vulnerability from the start, she can't surprise us with her final ascendancy. Set (Steven Rubin), costumes (Jane Greenwood), and lighting (Dan Kotlowitz) are all we've come to expect from Playwrights Horizons. Only the author's horizon is sometimes too narrow, sometimes too dissolving in mist. I was tickled, but not tickled pink.

AT LEAST YOU WON'T SEE THE LIKE OF *The Perfect Party* on television, whereas there is at most three minutes' worth of **Daughters** you won't encounter at every flick of the knob from channel to channel. And those three minutes are nothing more daring than a crazy but nice middle-aged Italo-American wife and mother's declaration (for reasons I can't go into, but fear not, she doesn't mean it) that she has decided to go gay, as she puts it. Otherwise, we have four generations of DiAngelo women in the kitchen of a house in Brooklyn: There is Grandma (who is a great-grandmother); her daughter, Mom; Mom's two daughters, Tessie (strong, capable, and apt to go off her rocker) and Patty Ann (placidly bovine, risen to a Long Island address, and not so dumb as she looks); and Cetta, Tessie's smart seventeen-year-old.

Offstage are the men—husbands or boyfriends, ailing or healthy, domineering and, for the most part, unfaithful. Grandma is funny because she never

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speaks, knows no English, and has, amid her senility, a hearty anile appetite for the food her daughter keeps cooking up. Mom is funny because she is close to imbecile. Tessie is funny because she is loudly outrageous, bright but narrow-minded, tough but often hysterical. Patty Ann is funny because she's so out of it that she's in. Cetta is funny because she is too young to make so much sense. The play is funny because it is a TV frog bloated to theater-ox size. Funniest is the audience, which, at the preview I attended, never stopped talking idiocies far surpassing those on stage.

The playwright, John Morgan Evans, "*nèe* [sic] Apicella," as the program informs us, knows his Brooklyn Italians, but might have been less eager to share his knowledge with the world. The director, John Henry Davis (*nè* what?), has done a slam-bang job, except that an Italian patriarch, however ill, would not listen to records of Italian operatic arias sung by a Swede, however well. Kevin Rupnik's set, F. Mitchell Dana's lights, and Donna Zakowska's costumes are deadly accurate, and two performances are perfect: Mary Testa's Patty Ann and Marisa Tomei's Cetta. That lovable actress Marcia Rodd does what she can for Tessie's edgy bluster, and Miriam Phillips, in the mute part of Grandma, looks superannuated and uncomprehending enough to steal every scene she is in. As Mom, Bette Henritze is as Italian as Limburger cheese, but she has no difficulty at all coming across totally benighted. *Daughters* has more jokes than Imelda Marcos had shoes, but the jokes are rather more worn.

NOT SO **The Flying Karamazov Brothers.** Though these five funsters are giving us pretty much the same juggling, comic music-making, comedy routines, and even puns they offered us three seasons ago—except for one added and very droll audience-participation number about shooting a movie in Africa—the old stuff seems, as if by magic or sleight-of-hand, freshly minted. They are as nimble of wit as deft of hand, and your mouth will open wide in laughter no less than in awe. They handle an audience as cleverly as the cleavers, clubs, knives, and other imaginable and unimaginable objects they juggle, and they are as playful and personable as puppy dogs with a hypertrophic intelligence. Toward the end of their generous program, I felt slightly surfeited, but, on the whole, I spent a happier time with this quintet of inspired busybodies—this quincunx of quidnuncs—than with either Gurney's or Evans's five characters. And I won't even mention my dreary evening with **The Alchemedians,** Bob Berky and Michael Moschen, two boring fellows whose humor is callow and juggling monotonous. For once, two's not a company. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

BECOMING A MOTHER

THESE PLANNED PARENTHOOD THRIFT shops are offering new maternity clothing, in sizes P–L, including dresses, jumpers, blouses, pants, and shorts. Examples: paisley velvet cocktail dress with taffeta sleeves, retail $165, here $35; royal-blue jersey dress with black polka dots, retail $90, here $35; blouses, retail $66, here $15; cotton pants, retail $35, here $12; shorts and pedal pushers, retail $18–$25, here $5–$12. Cash only; all sales final. *Planned Parenthood Thrift Shop, 324 East 59th St. (371-1580), Mon.–Sat. 10 a.m.–4:45 p.m.; Second Time Around Thrift Shop, 220 East 23rd St. (685-2170), Mon.–Sat. 10 a.m.–5:45 p.m. Sale begins 4/10; while stock lasts.*

WAREHOUSE SALE

HERE'S A SALE ON FURNITURE, MOST OF IT from Asia and much of it one-of-a-kind. Items are first-quality, slightly damaged, or seconds, and are sold as is. For example: Chinese Chippendale black-lacquer side chairs (four) and armchairs (two) with pink-and-black-striped satin seats, list $525 and $625 each, respectively, here $200 and $250; Chinese rosewood sideboard, list $2,330, here $700; hand-painted secretary with glass-front, list $3,500, here $1,200; Korean chest with brass fittings, list $2,000, here $700; damaged copper-and-brass-inlaid Pakistani tea cart, list $1,250, here $290; Coromandel bar, list $2,500, here $750; four-panel Coromandel screen, list $1,150, here $250; damaged split-bamboo cocktail table, list $900, here $150; antique Indonesian Buddha sculpture, list $1,200, here $390. Delivery additional. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Fran Laufer Collection, Jam Knits Warehouse, 184 Kent Ave., Brooklyn (212-724-3657); Sun. 4/13 and 4/20 and Mon. 4/14 9 a.m.–5 p.m. Call for directions.*

THE TOPS

HUNDREDS OF TOPS, IN WOMEN'S SIZES 4–14, are on sale here. For example: cotton, cotton-and-linen, or linen short-raglan-sleeved blouses with fly front, retail $42, $50, and $70, respectively, here $18, $22, and $24; cotton and linen camp shirts, retail $40 and $70, respectively, here $17 and $22; woven-cotton or linen-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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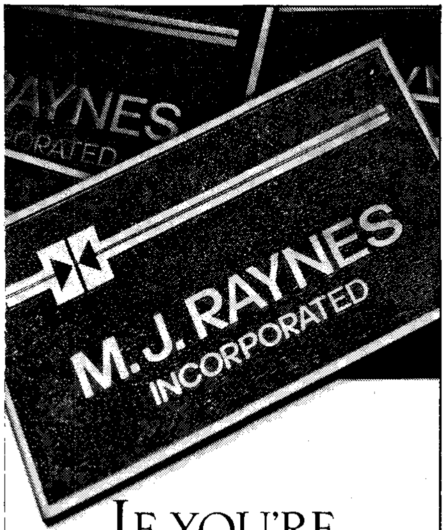
and-cotton boat-neck pullovers, retail $47–$75, here $16–$30; linen long-sleeved blouses, retail $60–$90, here $26; cotton or linen-and-cotton short-sleeved blouses, retail $45–$80, here $14. Cash only; all sales final. *Sherbrouck, 280 Madison Ave., near 40th St., Room 207 (686-5744); Mon.–Thurs. 9 a.m.–6 p.m., Fri. till 4 p.m., and Sun. 11 a.m.–5 p.m.; through 4/14.*

FOR MEN AND WOMEN

YOUTHFUL STYLES, BY JIMMY'Z, HOLlywood Era, You & Me, Escape From Paris, Hot Stuff, and others, for men (sizes S–L and pants sizes 26–33) and women (sizes 4/5–12/13, mostly sizes 6 and 8) are here at very low prices. The vast selection includes: men's denim jackets with wide lapels, retail $85, here $40; men's white or striped adjustable-waist cotton pants, retail $35, here $15; women's studded jeans and denim skirts, retail $37.50 and $45, respectively, here $18.50 and $22.50; unisex big shirts and printed oversize sweatshirts, retail $30, here $15; also, shorts, T-shirts, and more. Checks accepted; no credit cards; all sales final. *Thomas Snowdon Associates, Inc., 1466 Broadway, near 42nd St., Suite 606 (354-5934); Mon.–Fri. 10 a.m.–5 p.m.; through 4/11.*

FIVE DESIGNERS

FIVE DESIGNERS IN THIS BUILDING ARE holding a sale on women's clothing, mostly in sizes 4–12; Cynthia Holder has sizes 14–24. From Holder, Room 300 (947-1862): black, white, yellow, or orange linen flounced skirts, trumpet skirts or straight-leg pants, and shawl-collar blazers, retail $80, $100, and $135, respectively, here $40, $50, and $65; cotton rib-knit coordinates, retail $60–$70, here $30–$35. From Narcissa, Room 300 (564-6527): black, white, or periwinkle-blue rayon-knit short and long pants, sleeveless crop tops, front-draped skirts, long-sleeved tops, and tunics, retail $46–$68, here $23–$34; rayon mosaic-print sleeveless shirts, pajama pants, and big shirts, retail $84, $85, and $124, respectively, here $42, $42, and $62. From Andrea Karras, Room 300 (564-6527): black or ecru cotton-and-viscose-piqué knitted bodysuits, bike shorts, cardigans, skirts, and dresses, retail $90–$220, here $25–$90; cotton-satin sundresses, retail $250, here $80–$110; cotton-satin pleated skirts, retail $125, here $42. From Laissez Faire, Inc., seventh floor (695-0794): overdyed cotton-knit jumpsuits, tops, and bottoms, retail $15–$46, here $6–$20. From Janet Stewart, eighth floor (947-6980): eveningwear (sizes P–L) includes shirred ombré rayon-chiffon strapless dress, beaded rayon-chiffon dress, and sequined silk-chiffon dress, retail $360, $570, and $670, respectively, here $70,



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EVERYTHING AT THIS THRIFT SHOP BENEfiting the Mental Health Association of New York and Bronx Counties is selling at 50 percent off the shop's usual prices. Many items were donated by a Fifth Avenue department store. For men: cotton shirts, retail $47.50, here $10; designer silk ties, retail $20, here $3; knit ties, retail $16, here $2; Indian cotton shirts, retail $27.50, here $5. For women: shoes (sizes 5–10 AAA–M) by Beene, Lauren, Nipon, and others, retail $69.95–$150, here $25; sweaters (sizes S–L), retail $16–$75, here $5–$12.50; and much more. Everything sold as is. Cash only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:15 p.m.; while stock lasts.*

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WELCOME SPRING AT THIS WELL-APPOINTed salon, with these specials: facial, was $45, now $33; botanical or collagen treatment, was $45, now $30; makeup application, was $45, now $33; eyebrow wax, was $8, now $6; full-leg wax, was $43.50, now $30; upper-leg wax, was $30, now $22.50; bikini wax, was $15, now $11; underarm wax, was $12.50, now $9; full-arm wax, was $25, now $18; set of nail tips, was $70, now $50; silk nail covers, were $55, now $40. By appointment. A.E. accepted; no checks. *Renaissance, 40 West 56th St., second floor (586-0902); Tues., Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; through 5/7.* ■

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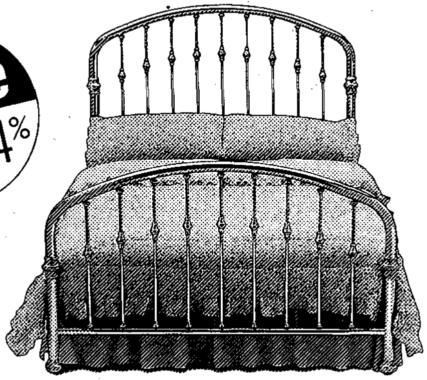

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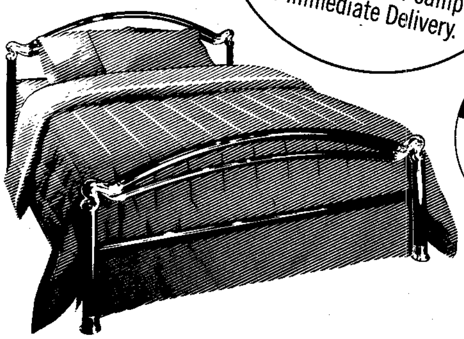

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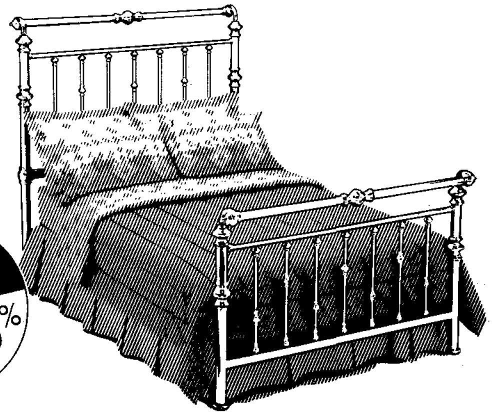

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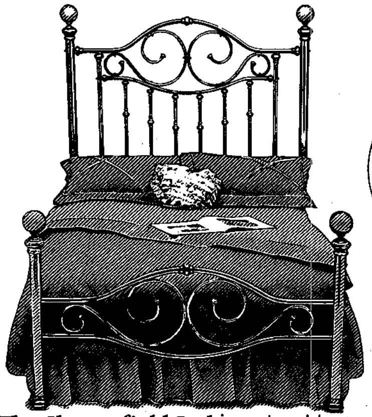

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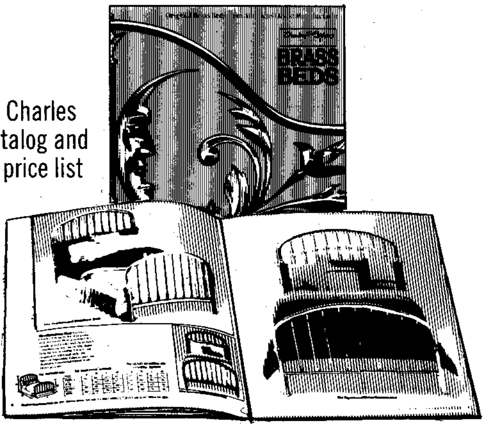

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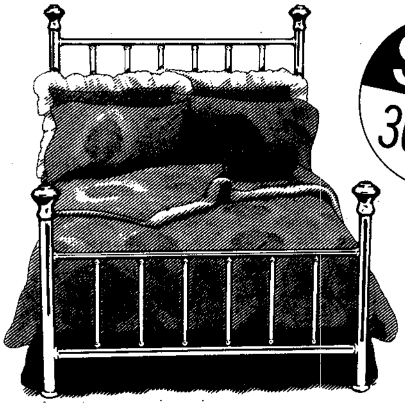

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APRIL 9

115 MOVIES
125 THEATER
130 ART
136 MUSIC & DANCE
141 OTHER EVENTS
143 RESTAURANTS
154 NIGHTLIFE
159 RADIO
160 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru Apr. 15: *Las Madres: The Mothers of Plaza de Mayo; The Colors of Hope.* #2—Thru May 15: Kurosawa: The Works. Apr. 9–13: *The Bad Sleep Well.* Apr. 14–15: *The Lower Depths* (1957); *Drunken Angel.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Apr. 9: *The Ballad of Gregorio Cortez; Los Olvidados.* Apr. 10: *Monty Python and the Holy Grail; Jabberwocky.* Apr. 11–12: *Open City; L'Amore (The Human Voice* and *The Miracle).* Apr. 13: *Breakfast at Tiffany's; Funny Face.* Apr. 14: *The Producers; Silent Movie.* Apr. 15: *The Human Factor* (1979); *The Third Man.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11 (tent): *The Toxic Avenger.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru. Apr. 10: *The Way It Is.* Beg. Apr. 11: *Broken Rainbow.* #2—Thru. Apr. 10: *28 Up.* Beg. Apr. 11 (tent): *The Way It Is.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—*Doña Herlinda and Her Son.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 9: *Charlie Chan in Shanghai.* Apr. 10: *From Here to Eternity.* Apr. 13–14: *The Threepenny Opera; The Blue Angel* (1929). Apr. 15: *Bus Stop.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 9–10: *Ballad of a Soldier; Ashes and Diamonds.* Apr. 11–12: The Best of Warner Bros Cartoons. Apr. 13: *Breakfast at Tiffany's; Sabrina.* Apr. 14–15: *Don't Look Now; Walkabout.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Official Story.* #2—*The Trip to Bountiful.* #3—*F/X.* #4—*Turtle Diary.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Down and Out in Beverly Hills.* #2—*RAD; Kiss of the Spider Woman; Care Bears Movie II: A New Generation.* #3—*Salvador; Sleeping Beauty.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. Thru. Apr. 10: *Police Academy 3: Back in Training.* Opening Apr. 11: *Off Beat.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Lucas.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Just Between Friends.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Pretty in Pink.* #2—*Gung Ho.* #3—*The Money Pit.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Hitcher.* #2—Thru. Apr. 10: *Lucas.* Opening Apr. 11: *Off Beat.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *The Money Pit.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*April Fool's Day.* #2—*Gung Ho.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Out of Africa.* #4—*Highlander.* #5—*House.* #6—*The Jewel of the Nile.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Sleeping Beauty.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Care Bears Movie II: A New Generation.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*Pretty in Pink.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru. Apr. 10: *Eyes of Fire.* Opening Apr. 11: *Band of the Hand.* #2—*The Toxic Avenger.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Down and Out in Beverly Hills.*

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*P.O.W.: The Escape.* #2—*F/X.*

41. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *Care Bears Movie II: A New Generation.*

MOVIES

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Just Between Friends.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *9½ Weeks.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru. Apr. 10: *Brazil.* Beg. Apr. 11: *The Quiet Earth.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru. Apr. 10: *F/X.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *The Quiet Earth.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Lucas.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru. Apr. 10: *Kiss of the Spider Woman.* Opening Apr. 11: *Off Beat.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Down and Out in Beverly Hills.* #2—*Police Academy 3: Back in Training.*

55. BARONET—Third Ave. at 59th St. 355-1663. Thru. Apr. 10: *Crossroads.* Beg. Apr. 11: *Just Between Friends.* **CORONET**—Thru. Apr. 10: *Just Between Friends.* Opening Apr. 11: *Violets Are Blue.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Trip to Bountiful.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Trouble in Mind.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. Thru. Apr. 10: *RAD.* Opening Apr. 11: *Band of the Hand.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*The Money Pit.* #2—*Out of Africa.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. *P.O.W.: The Escape.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru. Apr. 10: *Lucas.* Opening Apr. 11: *Off Beat.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*April Fool's Day.* #2—*Gung Ho.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *The Color Purple.* Opening Apr. 11: *Band of the Hand.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *April Fool's Day.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *9½ Weeks.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Angry Harvest.* #2—*Turtle Diary.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Quilombo.* #2—*Shoah:* Wed.–Sat.: Part I; Sun.: Parts I & II; Mon.–Tue.: Part II.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. Apr. 9–10: *West Side Story.* Apr. 11–12: *42nd Street; Born to Dance.* Apr. 13–14: *The Harvey Girls; Singin' in the Rain.* Apr. 15: *Grease; Hair.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—Thru. Apr. 10: *Parting Glances.* Opening Apr. 11: *Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*The Color Purple.* #4—*The Money Pit.* #5—Thru. Apr. 10: *Ginger and Fred.* Opening Apr. 11: *On Valentine's Day.* #6—*Police Academy 3: Back in Training.*

86. THALIA—95th St. W. of B'way. 222-3370. Apr. 9: *Buddies; A Very Natural Thing.* Apr. 10: *Love 'em and Leave 'em.* Apr. 11: *The Kids Are Alright; 200 Motels.* Apr. 12: *La Cage aux Folles; La Cage aux Folles II.* Apr. 13: *The Sorrow and the Pity.* Apr. 14: *Cry Terror; The Last Voyage.* Apr. 15: *The Bitter Tea of General Yen; Forbidden; Meet John Doe.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Apr. 8–9: *Pixote; Los Olvidados.* Apr. 10: *Jonah Who Will Be 25 in the Year 2000; La Salamandre.* Apr. 11–12: *Diva; Breathless* (1959). Beg. Apr. 13: The 19th International Tournée of Animation.

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru. Apr. 10: *Sleeping Beauty; April Fool's Day.* Beg. Apr. 11: *Sleeping Beauty; P.O.W.: The Escape.* #2—*Kiss of the Spider Woman.* #3—*Down and Out in Beverly Hills; Care Bears Movie II: A New Generation.* #4—Thru. Apr. 10: *P.O.W.: The Escape.* Opening Apr. 11: *Off Beat.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Care Bears Movie II; P.O.W.: The Escape.* #2—*The Toxic Avenger; Eyes of Fire.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Apr. 11–12, 6:30–7:30: California Video: *The Complete Anne Frank* (1985) by Dale Hoyt, *Scenes From the Micro-War* (1985) by Sherry Millner, and *Risks of Individual Actions* (1985) by Jeanne Finley. Animated Fantasies: Apr. 11 at 7:30: *The Cosmic Eye* by Faith Hubley, and *La Jetée* (France, 1963) by Chris Marker; Hubley present; Apr. 12 at 7:30: *Fantastic Planet* (France, 1973) by René Laloux, and *Jabberwocky* (Czechoslovakia, 1971) by Jan Svankmajer.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. Long Bow Trilogy: Apr. 11 at 8: *Small Happiness: Women of a Chinese Village* (1985) by Carma Hinton and Richard Gordon.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean. Apr. 10 at 2:30: *The Harder They Come* (Jamaica, 1973) by Perry Henzell, with Jimmy Cliff.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Apr. 9 at 7:30: *High Noon* (1952) by Fred Zinnemann, with Gary Cooper and Grace Kelly.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. A Tribute to George Romero. Apr. 11 at 8: *Martin* (1977) by Romero. Apr. 13 at 8: *The Crazies* (1973) by Romero.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Apr. 11 at 7: *Bread and Chocolate* (Italy, 1978) by Franco Brusati.

ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave. 691-9510. Free. Eastern European Film Series; guest speakers. Apr. 10 at 8: *Father* (Hungary, 1966) by Istvan Szabo.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Apr. 9 at 12:30, 3:15, 6 & 8:45: *L'Etat Sauvage* (France, 1977) by Francis Girod.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Apr. 15–26: Films by Egon Monk. Apr. 15 at 6:30: *Lambs to the Slaughter* (West Germany, 1963) by Monk.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Apr. 13–June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru May 4: *Hard Metals Disease* (1984) by Jon Alpert.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $15; members $12: Critic's Choice. Apr. 9 at 6:15: *Throne of Blood* (Japan, 1957) by Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, 1889. Free with museum adm. National Jewish Archive of Broadcasting: Justice and Jerusalem Revisited: The Eichmann Trial 25 Years Later. Apr. 13 at 4: *The Trial of Adolf Eichmann* (NBC, 1961) and *The Trial of Adolf Eichmann: Impact* (NBC, 1961).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, Apr. 1–26, Tue.–Sat. 1–6: 1–3:15: This Is Belgium: *Repetitions* (1984), *Un Ange Passe* (1985), and *Compositie* (1986), all by Marie Andre (Apr. 8–12 only), or *Tango Cyclus* (1983–84) by Jan Bultheel, *Lied van mijn Land* (work-in-progress) by Koen Theys, *Hyaloide* (1985) by Daniele and Jacques-Louis Nyst, and *Regarde Jonathan* (1983) by Jean-Pierre and Luc Dardenne (Apr. 15–19); 3:15–4:45: *ALL LIGHTS OFF SHORT REPORTS television diaries 1969–86 illumination whisper thud slam crash bang movements* by Michel Auder; 4:45–6: Music video. Adm. $6; members $4; includes adm. to music pantomime *The Cure:* Apr. 11–13: Three Video Premieres: *Funhouse* by Eric Bogosian and Lewis MacAdams, *Adelic Penguins* by Kit Fitzgerald and Paul Garrin, and *ALL LIGHTS OFF . . .* (see above) by Michel Auder; call for screening schedules.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Apr. 6 at 1: *One Eyed Men Are Kings* (1973) and *The Golden Fish* (1959) by Edmond Sechan, *El Espectro rojo* (1903) by Georges Méliès, and *LMNO* (1978) by Robert Breer.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Adm. $5; members $4: Apr. 10 at 5:30: Seminar with George Roy Hill, including screenings of the director's television work.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Apr. 22: Made in Scotland: Eight new videos by Scottish artists. Thru Apr. 19, in both theaters: **New Directors/New Films:** See separate listing; tickets do not include museum admission.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Apr. 7–9 at 8: *The Official Story* (Argentina, 1985) by Luis Puenzo. Apr. 10 at 8, Apr. 11 at 7:45 & 10:15: *A Flash of Green* (1984) by Victor Nunez, with Ed Harris. Apr. 12 at 7:45, Apr. 13 at 4:30 & 7:30, Apr. 14 at 8: *The Kindergarten* (U.S.S.R., 1983) by Yevgeny Yevtushenko; guest speaker Apr. 12 at 7:45 only. Apr. 15 at 8: *Ornette: Made in America* (1985) by Shirley Clarke.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters 1 and 2, Museum of Modern Art, 11 W. 53rd St. Thru Apr. 19, presented by MoMA (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489). Tickets $4.50; museum and Film Society members $4; at the museum box office, or by mail from the Film Society of Lincoln Center, 140 W. 65th St., New York, N.Y., 10023. Apr. 9 at 6: *Sequences* (Romania, 1982) by Alexandru Tatos; 8:30: *Tangos, the Exile of Gardel* (France-Argentina, 1985) by Fernando E. Solanas. Apr. 10 at 6: *All-American High* (U.S.A., 1985) by Keva Rosenfeld, and *The Great Horseshoe Crab Field Trip* (U.S.A., 1982) by Grania Gurievitch; 8:30: (See Apr. 9 at 6). Apr. 11 at 6: *Yellow Earth* (China, 1984) by Chen Kaige; 8:30: *Tagediebe* (West Germany, 1985) by Marcel Gisler, and *Together and Apart* (Canada-U.S.A., 1985) by Laurie Lynd. Apr. 12 at 1: (See Apr. 11 at 6); 3:30: (See Apr. 11 at 8:30); at 6: *Pervola: Tracks in the Snow* (Holland, 1985) by Orlow Seunke; 8:30: *Faces of Women* (Ivory Coast, 1985) by Désiré Ecaré, and *Voices* (U.S.A., 1985) by Joanna Priestly. Apr. 13 at 1: (See Apr. 12 at 8:30); 3:30: (See Apr. 10 at 6); at 6: *The Resolution* (Hungary, 1972) by Judit Ember and Gyula Gazdag, and *Slow Down* (Israel, 1967) by Avram Heffner; 8:30: *Comic Magazine* (Japan, 1985) by Yojiro Takita. Apr. 14 at 6: (See Apr. 13 at 8:30); 8:30: (See Apr. 12 at 6). Apr. 15 at 6: *Desert Bloom* (U.S.A., 1986) by Eugene Corr; 8:30: (See Apr. 13 at 6).

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Thru Apr. 27: Mon.–Fri. at 3, Sat. at 12 noon & 3, Sun. at 4: *Niagara Falls: The Changing Nature of a New World Symbol* (1985) by Lawrence Hott and Diane Garey.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearingimpaired. Apr. 12 at 1:30: *The China Syndrome* (1979) by James Bridges, with Jane Fonda and Jack Lemmon.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 10 at 12 noon: Survivors of the Holocaust: *David and Goliath* (1974) by Mel Crouch, and *Raoul Wallenberg: Buried Alive* (1983) by David Hall. Apr. 15 at 12 noon: Spies: *Foreign Correspondent* (1940) by Alfred Hitchcock, with Joel McCrea; 2:30: An Open Book: *Books Under Seige* (1983) by Arnold Bennett and Grady Watts Jr., and *Books Our Children Read* (1984) by Michelle Marder Kamhi.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free: After School Art: Apr. 10 at 3:30: *Happy Birthday Moon, Grandfather's Mitten,* and *Corduroy.* Cinema Scope: Faded Glory: adm. $3; members $2: Apr. 11 at 8: *Gallipoli* (Australia, 1981) by Peter Weir, with Mel Gibson; Apr. 12 at 8: *Grand Illusion* (France, 1937) by Jean Renoir.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Apr. 17: Tue.–Sun. at 6:30, 8:20 & 10:10, Fri.–Sun. at 4:30: *Dreamchild* (Great Britain, 1984) by Gavin Millar, with Coral Browne and Ian Holm. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. Matisse and After. Apr. 12 at 2: *The Americans: Three East Coast Artists at Work* (1962) by Warren Forma, and *Frankenthaler: Toward a New Climate* (1978) by Perry Miller Adato.

SLEEPY HOLLOW RESTORATIONS—Philipsburg Manor, Route 9, North Tarrytown. 914-631-8200. Adm. $4. Films of the Future. Apr. 13 at 4: *Things to Come* (Great Britain, 1936) by William Cameron Menzies.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith—The Birth of Film Language. Apr. 13 at 1:30: *The Greaser's Gauntlet* (1908), *The Fatal Hour* (1908), *The Planter's Wife* (1908), *After Many Years* (1908), *The Cord of Life* (1909), *The Drive for a Life* (1909), *The Lonely Villa* (1909), and *A Narrow Escape* (1912); introduced by Jay Leyda.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Apr. 10: Films of Yvonne Rainer. Apr. 8 at 2, Apr. 9 & 10 at 12 noon: *The Man Who Envied Women* (1985); Rainer will give a gallery talk Apr. 9 at 2:10.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*April Fool's Day; Sleeping Beauty.* #2—*Police Academy 3: Back in Training.* #3— *P.O.W.: The Escape.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru. Apr. 10: *Sleeping Beauty; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*April Fool's Day.* #2—*The Color Purple.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Pretty in Pink.* #2—*Hannah and Her Sisters.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Born American.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Critters.* #2—*Police Academy 3: Back in Training.* #3—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #4—Thru. Apr. 10: *The Toxic Avenger.* Beg. Apr. 11: *Off Beat.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Born American.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Police Academy 3: Back in Training.* #2—*April Fool's Day.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*April Fool's Day.* #2—*Gung Ho.* #3—*House.* #4—*The Money Pit.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Hannah and Her Sisters; Gung Ho.* #2—*Care Bears Movie II.* #3—*Out of Africa.* #4—*P.O.W.: The Escape.* #5—*Sleeping Beauty.* #6—*Pretty in Pink.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Apr. 10: *Police Academy 3: Back in Training.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Spanish films #2—*Naked Cage; RAD.* #3—*The Color Purple; Care Bears Movie II.* #4—*Bad Girls Dormitory; The Toxic Avenger.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*P.O.W.: The Escape.* #2—Thru. Apr. 10: *Lucas; Enter the Ninja.* Beg. Apr. 11: *Off Beat.* #3—*Police Academy 3: Back in Training.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Lucas.* #2—*RAD; The Toxic Avenger.* #3—*April Fool's Day.* #4—*Pretty in Pink.* #5—*Down and Out in Beverly Hills.* #6—*The Money Pit.* #7—*F/X; Care Bears Movie II.* #8—*Police Academy 3: Back in Training.* #9—*Gung Ho.* #10—*Out of Africa; Sleeping Beauty.* #11—*GoBots: Battle of the Rock Lords.* #12—*The Color Purple; Eyes of Fire.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*P.O.W.: The Escape.* #2—*The Trip to Bountiful.* #3—*Hannah and Her Sisters.* #4—Thru. Apr. 10: *The Toxic Avenger.* Beg. Apr. 11: *Care Bears Movie II.* #5—Thru. Apr. 10: *RAD; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #6—*Sleeping Beauty; Down and Out in Beverly Hills.* #7—Thru. Apr. 10: *Care Bears Movie II; Just Between Friends.* Beg. Apr. 11: *Off Beat.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*The Money Pit.* #4—*April Fool's Day.* #5—Thru. Apr. 10: *Pretty in Pink.* Beg. Apr. 11: *Critters.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*The Toxic Avenger.* #2—*Just Between Friends.* Beg. Apr. 11: *Hannah and Her Sisters.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Gung Ho.* #2—*The Money Pit.* #3—*April Fool's Day.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 3: Back in Training.* #2—*P.O.W.: The Escape.* #3—*Out of Africa.* #4—Thru. Apr. 10: *Care Bears Movie II; The Color Purple.* Beg. Apr. 11: *Band of the Hand.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #2—Thru. Apr. 10: *Sleeping Beauty.* Beg. Apr. 11: *The Color Purple.* #3—Thru. Apr. 10: *RAD.* Beg. Apr. 11: *Salvador.* #4—*Eyes of Fire.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru. Apr. 10: *Hannah and Her Sisters.* Beg. Apr. 11: *Band of the Hand.* #2—*P.O.W.: The Escape.* #3—Thru. Apr. 10: *Police Academy 3: Back in Training.* Beg. Apr. 11: *Off Beat.* #4—*The Money Pit.* #5—Thru. Apr. 10: *Gung Ho; Care Bears Movie II.* Beg. Apr. 11: *Hannah and Her Sisters.* #6—Thru. Apr. 10: *Just Between Friends; RAD.* Beg. Apr. 11: *Critters.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Hannah and Her Sisters.* #2—Thru. Apr. 10: *Pretty in Pink.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Gung Ho.* #2—*P.O.W.: The Escape.* #3—*Police Academy 3: Back in Training; Care Bears Movie II.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple; Care Bears Movie II.* #3—*P.O.W.: The Escape; Eyes of Fire.* #4—*April Fool's Day.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—*April Fool's Day.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Lucas.* #2—*RAD; The Toxic Avenger.* #3—Thru. Apr. 10: *Sleeping Beauty; Out of Africa.* Beg. Apr. 11: *Band of the Hand.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Pretty in Pink.* #2—*The Toxic Avenger.*

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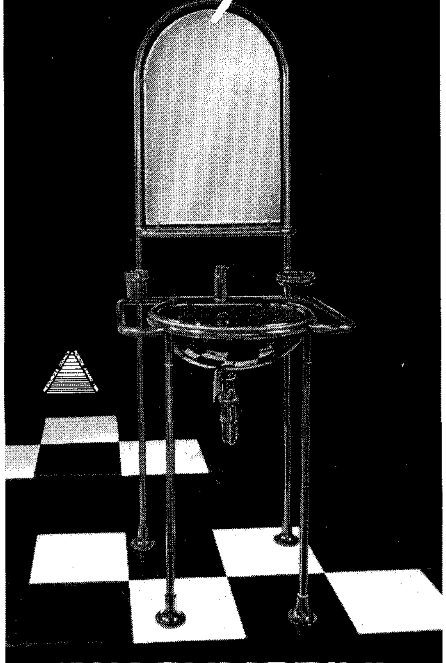

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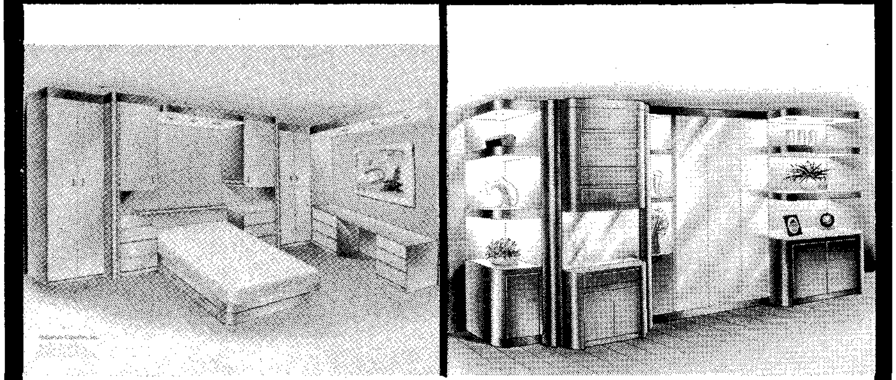

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216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru. Apr. 10: *Out of Africa.* Beg. Apr. 11: *Down and Out in Beverly Hills.* #2—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *The Color Purple.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills; Care Bears Movie II.* #2—*P.O.W.: The Escape.* #3—*The Money Pit.* #4—*Police Academy 3: Back in Training.* #5—*April Fool's Day.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Money Pit.* #2—Program unavailable.

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru. Apr. 10: *April Fool's Day.* Beg. Apr. 11: *Critters.* #2—*P.O.W.: The Escape.* #3—*Police Academy 3: Back in Training.* #4—Thru. Apr. 10: *The Toxic Avenger; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #5—*The Money Pit.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*April Fool's Day.* #2—*P.O.W.: The Escape.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Salvador.* #2—Thru. Apr. 10: *Sleeping Beauty; The Toxic Avenger.* Beg. Apr. 11: *Off Beat.* #3—*P.O.W.: The Escape.* #4—*Police Academy 3: Back in Training.* #5—Thru. Apr. 10: *Care Bears Movie II; RAD.* Beg. Apr. 11: *Critters.* #6—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Band of the Hand.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*P.O.W.: The Escape.* #2—*Hannah and Her Sisters.* #3—Thru. Apr. 10: *RAD; The Color Purple.* Beg. Apr. 11: *Band of the Hand.* #4—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru. Apr. 10: *King Solomon's Mines.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple; Sleeping Beauty.* #5—*Just Between Friends; GoBots: Battle of the Rock Lords.* #6—*Lucas.* #7—*The Money Pit.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Money Pit.* #2—*April Fool's Day.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Care Bears Movie II.* #2—*Out of Africa.* #3—*Gung Ho.* #4—*Down and Out in Beverly Hills;* #5—*F/X.* #6—*Sleeping Beauty.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Gung Ho.* #2—*P.O.W.: The Escape.* #3—Thru. Apr. 10: *RAD; The Color Purple.* Beg. Apr. 11: *Band of the Hand.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Lucas.* #2—*The Money Pit.* #3—*Police Academy 3: Back in Training.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Eyes of Fire.* #2—*Down and Out in Beverly Hills.* #3—Thru. Apr. 10: *Sleeping Beauty; The Toxic Avenger.* Beg. Apr. 11: *Salvador.* #4—*Just Between Friends.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Out of Africa.* #2—Thru. Apr. 10: *F/X.* Beg. Apr. 11: *The Color Purple.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*The Color Purple; Care Bears Movie II.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Down and Out in Beverly Hills; Sleeping Beauty.* #2—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *Salvador.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Gung Ho.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*P.O.W.: The Escape.* #2—*Police*

Academy 3: Back in Training. #3—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #4—*RAD.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills.* #2—*P.O.W.: The Escape.* #3—*The Money Pit.* #4—*April Fool's Day.* #5—*Hannah and Her Sisters.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink.* #2—*Kiss of the Spider Woman.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*April Fool's Day.* #2—Thru. Apr. 10: *Gung Ho; Care Bears Movie II.* Beg. Apr. 11: *Hannah and Her Sisters.* #3—*Eyes of Fire.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Money Pit.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Critters.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *RAD.* Beg. Apr. 11: *Band of the Hand.* #3—*P.O.W.: The Escape.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru. Apr. 10: *April Fool's Day.* Beg. Apr. 11: *Down and Out in Beverly Hills.* #2—Tent.: *The Color Purple.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Band of the Hand.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Jewel of the Nile.* #2—*F/X.* #3—*Pretty in Pink.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Gung Ho.* #2—*Just Between Friends.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Down and Out in Beverly Hills.* #2—*Care Bears Movie II.* #3—*Pretty in Pink.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*The Money Pit.* #2—*April Fool's Day.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Pretty in Pink.* #2—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Band of the Hand.*

401. NEW DORP—HYLAN—351-6601. #1—*Hannah and Her Sisters.* #2—*Gung Ho.*

402. NEW DORP—LANE—351-2110. Thru. Apr. 10: *April Fool's Day.*

403. NEW DORP—RAE—979-0444. #1—*Police Academy 3: Back in Training.* #2—*RAD.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Money Pit.* #2—*P.O.W.: The Escape.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*April Fool's Day.* #2—Thru. Apr. 10: *Just Between Friends; Care Bears Movie II.* Beg. Apr. 11: *Hannah and Her Sisters.*

503. BELLMORE—MOVIES—783-7200. *F/X.*

505. EAST MEADOW—FLICK—794-8008. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #3—*P.O.W.: The Escape.* #4—*Eyes of Fire..*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Money Pit.* #2—*Pretty in Pink.* #3—Thru. Apr. 10: *Down and Out in Beverly Hills.* Beg. Apr. 11: *Band of the Hand.* #4—Thru. Apr. 10: *Out of Africa.* Beg. Apr. 11: *Down and Out in Beverly Hills.* #5—Thru. Apr. 10: *RAD.*#6—Thru. Apr. 10: *Sleeping Beauty.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Lucas.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Band of the Hand.*

511. HEWLETT—RKO—791-6768. Thru. Apr. 9: *Iron Eagle* Beg. Apr. 16:*The Hitcher.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Salvador.* #2—*P.O.W.: The Escape.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*The Money Pit.* #3—*Just Between Friends.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—*April Fool's Day.*

514. LAWRENCE—RKO—371-0203. #1—*The Toxic Avenger.* #2—*April Fool's Day.* #3—*Gung Ho.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru. Apr. 10: *Murphy's Romance.* Beg. Apr. 11 (tent): *The Color Purple.* #2—*The Jewel of the Nile.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Pretty in Pink.* #2—*RAD.* #3—*Out of Africa.* #4—*April Fool's Day.* #5—*The Money Pit.* #6—*Gung Ho.*

517. LONG BEACH—PARK AVENUE—432-0576. *Down and Out in Beverly Hills; Sleeping Beauty.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*P.O.W.: The Escape.* #2—*Hannah and Her Sisters.* #3—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *Off Beat.* #4—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Band of the Hand.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

520. MALVERNE—TWIN—599-6966. #1— *The Jewel of the Nile.* #2—Thru Apr. 10: *Twice in a Lifetime.* Beg. Apr. 11: *The Color Purple.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #3—Thru. Apr. 10: *Pretty in Pink.* Beg. Apr. 11: *Salvador.*

523. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*P.O.W.: The Escape.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.* #4—*The Money Pit.* #5—*Eyes of Fire.* #6—*Pretty in Pink.* #7—Thru. Apr. 10: *Out of Africa.* Beg. Apr. 11: *Off Beat.* #8—Thru. Apr. 10: *Sleeping Beauty.* Beg. Apr. 11: *Salvador.* #9—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Band of the Hand.*

525. MERRICK—TWIN—546-1270. #1—*Police Academy 3: Back in Training.* #2—*The Money Pit.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru. Apr. 10: *April Fool's Day.* Beg. Apr. 11: *Hannah and Her Sisters.* #2—Thru. Apr. 10: *Care Bears Movie II; P.O.W.: The Escape.* Beg. Apr. 11: *Critters.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *F/X.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*P.O.W.: The Escape; Care Bears Movie II.* #2—Thru. Apr. 10: *Just Between Friends; Sleeping Beauty.* Beg. Apr. 11: *Hannah and Her Sisters.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Gung Ho.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—*Just Between Friends.* #4—*The Money Pit.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Police Academy 3: Back in Training.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Pretty in Pink.* #2—*The Color Purple.*

535. ROSLYN—ROSLYN—621-8488. #1—*Out of Africa; Care Bears Movie II.* #2—*Turtle Diary.*

536. SYOSSET—SYOSSET—921-5810. #1—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #2—Thru. Apr. 10: *RAD.* Beg. Apr. 11: *Band of the Hand.* #3—*Police Academy 3: Back in Training.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*RAD.* #2—Thru. Apr. 10: *Jewel of the Crown;* Beg. Apr. 11: *Band of the Hand.* #3—*Lucas.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Sleeping Beauty; Eyes of Fire.* #2—*P.O.W.: The Escape.* #3—*Down and Out in Beverly Hills.* #4—*Gung Ho.* #5—*The Money Pit.* #6—*April Fool's Day.* #7—*Pretty in Pink.* #8—*Care Bears Movie II; The Toxic Avenger.* #9—*Just Between Friends.* #10—*Out of Africa; GoBots: Battle of the Rock Lords.* #11—*Police Academy 3: Back in Training.* #12—*The Color Purple.* #13—*F/X.*

540. WANTAGH—RKO—781-6969. Thru. Apr. 9: *Iron Eagle.* Beg. Apr. 16: *The Hitcher.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*P.O.W.: The Escape.* #2—*April Fool's Day.* #3—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.*

542. WESTBURY—WESTBURY—333-1911. #1—*F/X.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *P.O.W.: The Escape.* #2—Thru. Apr. 10: *RAD; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #3—*Hannah and Her Sisters.*

601. BABYLON—RKO—669-0700. #1—*Out of Africa.* #2—*The Toxic Avenger.*

602. BABYLON—SOUTH BAY—587-7676. #1—*The Money Pit.* #2—*April Fool's Day.* #3—*Sleeping Beauty.* #4—*Down and Out in Beverly Hills.*

603. BAY SHORE—CINEMA—665-1722. Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Off Beat.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Beg. Apr. 11: *The Money Pit.* #2—Beg. Apr. 11: *Band of the Hand.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru. Apr. 10: *Sleeping Beauty.* Beg. Apr. 11: *Eyes of Fire.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Pretty in Pink.* #2—*The Color Purple; GoBots: Battle of the Rock Lords.* #3—*The Money Pit.* #4—*RAD.* #5—*Down and Out in Beverly Hills.* #6—*Hannah and Her Sisters; Care Bears Movie II.* #7—*Police Academy 3: Back in Training.* #8—*Lucas; Eyes of Fire.* #9—*Gung Ho.* #10—*P.O.W.: The Escape.* #11—*April Fool's Day.* #12—*Sleeping Beauty; Out of Africa.* #13— *F/X.*

609. COMMACK—MULTIPLEX—462-6953. #1—*April Fool's Day.* #2—*Pretty in Pink.* #3—*Gung Ho.* #4—*Police Academy 3: Back in Training.* #5—*The Money Pit.* #6—*F/X.* #7—*The Color Purple.* #8—*Down and Out in Beverly Hills.* #9—*Care Bears Movie II.* #10—*Just Between Friends.* #11—*GoBots: Battle of the Rock Lords.* #12—*Sleeping Beauty.* #13—*RAD.* #14—*P.O.W.: The Escape.* #15—*Eyes of Fire.*

610. COMMACK—RKO—499-4545. #1—*Out of Africa.* #2—*Lucas.*

611. CORAM—PINE—698-6442. #1—*Care Bears Movie II.* #2—*P.O.W.: The Escape.* #3—*April Fool's Day.* #4—*Lucas.* #5—*Out of Africa.* #6—*Pretty in Pink.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*The Money Pit.* #4—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Band of the Hand.* #5—Thru. Apr. 10: *Care Bears Movie II.* Beg. Apr. 11: *Off Beat.* #6—*Sleeping Beauty.* #7—Thru. Apr. 10: *Eyes of Fire.* Beg. Apr. 11: *Salvador.* #8—*Lucas.* #9—*Hannah and Her Sisters.* #10—*RAD.* #11—*The Toxic Avenger.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—*Down and Out in Beverly Hills; Sleeping Beauty.* #4—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Band of the Hand.* #5—Thru. Apr. 10: *RAD; Just Between Friends.* Beg. Apr. 11: *Salvador.*

614. ELWOOD—ELWOOD—499-7800. #1—*April Fool's Day.* #2—*The Money Pit.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru. Apr. 10: *Care Bears Movie II; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.* #2—Thru. Apr. 10: *Sleeping Beauty; The Toxic Avenger.* Beg. Apr. 11: *Critters.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*P.O.W.: The Escape.* #2—*Out of Africa.* #3—*Gung Ho.* #4—*Down and Out in Beverly Hills.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Police Academy 3: Back in Training.*

620. ISLIP—ISLIP—581-5200. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*The Money Pit.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Lucas.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru. Apr. 10: *Pretty in Pink.*

623. LINDENHURST—LINDENHURST—888-5400. Thru. Apr. 10: *Jewel of the Nile.* Beg. Apr. 11: *F/X.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Hannah and Her Sisters; Care Bears Movie II.* #2—*April Fool's Day.* #3—*Kiss of the Spider Woman.* #4—*Out of Africa.* #5—*Police Academy 3: Back in Training.*

627. NORTHPORT—NORTHPORT—261-8600. Thru. Apr. 10: *Jewel of the Nile.* Beg. Apr. 11: *F/X.*

628. OAKDALE—OAKDALE—589-8118. Thru. Apr. 10: *Sleeping Beauty; Wildcats.* Beg. Apr. 11 (tent.): *Pretty in Pink.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Off Beat.* #3—*April Fool's Day.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Gung Ho.* #2—*P.O.W.: The Escape.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Police Academy 3: Back in Training.* **WEST**—*The Money Pit.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Thru. Apr. 9: *Iron Eagle.* Beg. Apr. 16: *The Hitcher.*

635. RIVERHEAD—SUFFOLK—727-3133. *F/X.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru. Apr. 10: *Brazil.* Beg. Apr. 11: *Sugarbaby.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*The Money Pit.* #2—*Pretty in Pink.* #3—*Kiss of the Spider Woman.*

639. SHIRLEY—TWIN—281-4466. #1—Thru. Apr. 10: *Out of Africa.* Beg. Apr. 11: *Pretty in Pink.* #2—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *The Color Purple.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Hannah and Her Sisters.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru. Apr. 10: *Gung Ho.* Beg. Apr. 11: *The Color Purple.* #2—Thru. Apr. 10: *April Fool's Day.* Beg. Apr. 11 (tent.): *Just Between Friends.* #3—*The Money Pit.*

642. STONY BROOK—LOEWS—751-2300. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—*The Money Pit.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *The Color Purple.* #2—Thru. Apr. 10: *Pretty in Pink.* Beg. Apr. 11: *Down and Out in Beverly Hills.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*The Money Pit.* #2—*Gung Ho.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *P.O.W.: The Escape.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Hannah and Her Sisters.* #2—*Gung Ho.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *April Fool's Day.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Just Between Friends.* #2—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Violets Are Blue.* #3—Thru. Apr. 10: *RAD; Eyes of Fire.* Beg. Apr. 11: *Band of the Hand.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Hannah and Her Sisters.* #2—*RAD.*

705. HARTSDALE—CINEMA—428-2200. #1—*Lucas.* #2—*Gung Ho.* #3—*Pretty in Pink.* #4—*Police Academy 3: Back in Training.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Police Academy 3: Back in Training.* #2—Thru. Apr. 10: *P.O.W.: The Escape.* Beg. Apr. 11: *Off Beat.* #3—*Care Bears Movie II; Down and Out in Beverly Hills.* #4—Thru. Apr. 10: *Lucas.* Beg. Apr. 11: *Band of the Hand.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru. Apr. 10: *Out of Africa.* Beg. Apr. 11: *The Color Purple.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*April Fool's Day.* #2—*The Color Purple.* #3—*Eyes of Fire.* #4—*Police Academy 3: Back in Training.* #5—*The Money Pit.* #6—*P.O.W.: The Escape.* #7—*The Toxic Avenger.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Money Pit.* #2—*Pretty in Pink.* #3—*Police Academy 3: Back in Training.*

713. PEEKSKILL—BEACH—737-6262. #1—*Lucas.* #2—*Hannah and Her Sisters.* #3—*Care Bears Movie II.* #4—*Just Between Friends.* #5—*RAD.* #6—*Pretty in Pink.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Gung Ho.* #2—*Sleeping Beauty.* #3—*April Fool's Day.* #4—*Police Academy 3: Back in Training.*

715. PELHAM—PICTURE HOUSE—738-3160. *White Nights.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Gung Ho* #2—*April Fool's Day.* #3—*Down and Out in Beverly Hills.*

717. RYE—RYE RIDGE—939-8177. #1—*Gung Ho.* #2—*The Money Pit.*

718. SCARSDALE—FINE ARTS—723-6699. *The Official Story.*

719. SCARSDALE—PLAZA—725-0078. Thru. Apr. 10: *F/X.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Money Pit.* #2—*The Color Purple.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru. Apr. 10: *F/X.* Beg. Apr. 11: *Just Between Friends.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple; Care Bears Movie II.* #3—*Sleeping Beauty.* #4—*April Fool's Day.*

723. YONKERS—MOVIELAND—793-0002. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*Hannah and Her Sisters.* #4—Screen closed.

724. YONKERS—PARK HILL—969-4477. #1—*Gung Ho.* #2—*P.O.W.: The Escape.* #3—*April Fool's Day.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Down and Out in Beverly Hills.* #2—*The Money Pit.*

Rockland County

753. NANUET—ROUTE 59—623-3355. Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *The Trip to Bountiful.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—Thru. Apr. 10: *RAD;* Beg. Apr. 11: *Band of the Hand.* #3—*The Money Pit.* #4—*P.O.W.: The Escape.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Out of Africa.* #2—*The Money Pit.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Police Academy 3: Back in Training.* #2—*Lucas.*

757. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Gung Ho.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Gung Ho.* #2—*April Fool's Day.*

763. STONY POINT—9 W CINEMA—942-0303. *April Fool's Day.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out in Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Pretty in Pink.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Police Academy 3: Back in Training.* #2—*The Money Pit.*

801. DANBURY—CINE—743-2200. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.* #3—Thru. Apr. 10: *The Color Purple.* Beg. Apr. 11: *Band of the Hand.*

802. DANBURY—CINEMA—748-2923. #1—*Lucas.* #2—*Gung Ho.*

803. DANBURY—PALACE—748-7496. #1—*P.O.W.: The Escape.* #2—*April Fool's Day.* #3—Thru. Apr. 10: *Pretty in Pink.* Beg. Apr. 11: *Critters.*

804. DARIEN—PLAYHOUSE—655-0100. *The Money Pit.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Lucas.*

807. GREENWICH—CINEMA—869-6030. #1—*The Money Pit.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—Thru. Apr. 10: *The Color Purple.* Beg. Apr. 11: *Violets Are Blue.* #2—*Hannah and Her Sisters.* #3—*Pretty in Pink.*

809. NEW CANAAN—PLAYHOUSE— 966-0600. #1—*Out of Africa.* #2—Thru. Apr. 10: *The Color Purple.* Beg. Apr. 11: *Off Beat.*

810. NORWALK—CINEMA—838-4504. #1—*Pretty in Pink.* #2—*April Fool's Day.*

811. NORWALK—NORWALK—866-9202. *Police Academy 3: Back in Training.*

812. SOUTH NORWALK—SONO—866-9202. Apr. 8–10: *Chushingara.* Apr. 11–14: *Fool for Love; Suburbia;* Apr. 12–14: Animation Festival: Milestones of Early Disney Animation. Apr. 15–21: *Kiss of the Spider Woman.*

813. SPRINGDALE—STATE—325-0250. *Down and Out in Beverly Hills.*

814. STAMFORD—AVON—324-9205. #1—*April Fool's Day.* #2—*Down and Out in Beverly Hills.*

815. STAMFORD—CINEMA—324-3100. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*P.O.W.: The Escape.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Official Story.* #2—*The Toxic Avenger.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Lucas.* #2—Thru. Apr. 10: *Just Between Friends.* Beg. Apr. 11: *Band of the Hand.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—*P.O.W.: The Escape.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Gung Ho.* #2—*Lucas.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *The Money Pit.*

820. WESTPORT—POST—227-0500. *Just Between Friends.*

821. WILTON—CINEMA—762-5678. *Sleeping Beauty.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Gung Ho.* #2—*Out of Africa.* #3—*April Fool's Day.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Out of Africa.* #2—*Lucas.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Delta Force.* #2—*April Fool's Day.* #3—*The Money Pit.*

903. JERSEY CITY—STATE—653-5200. #1—Thru. Apr. 10: *3:15—Moment of Truth.* Beg. Apr. 11: *P.O.W.: The Escape.* #2—*Police Academy 3: Back in Training.* #3—Thru. Apr. 10: *Down and Out in Beverly Hills.* Beg. Apr. 11: *Eyes of Fire.* #4—Thru. Apr. 10: *Sleeping Beauty.* Beg. Apr. 11: *The Toxic Avenger.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Gung Ho.* #2—*April Fool's Day.* #3—*P.O.W.: The Escape.* #4—*Eyes of Fire.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*The Money Pit.* #2—*Pretty in Pink; RAD.* #3—*April Fool's Day.* #4—*Out of Africa.* #5—*Down and Out in Beverly Hills; Care Bears Movie II.* #6—*Just Between Friends.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru. Apr. 10: *Pretty in Pink; The Hills Have Eyes.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru. Apr. 10: *RAD.* Beg. Apr. 11: *Band of the Hand.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Gung Ho; Eyes of Fire.* #2—*Police Academy 3: Back in Training; The Toxic Avenger.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

915. LIVINGSTON—COLONY—992-0800. *Hannah and Her Sisters.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Down and Out in Beverly Hills.*

917. MILLBURN—RKO—376-0800. #1—*The Money Pit.* #2—*Out of Africa.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Out of Africa.* #2—*The Money Pit.* #3—*Down and Out in Beverly Hills.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Sleeping Beauty.* #2—*April Fool's Day.* #3—*Pretty in Pink.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru. Apr. 10: *April Fool's Day.* Beg. Apr. 11: *P.O.W.: The Escape.* #2—*Pretty in Pink.* #3—*Sleeping Beauty.* #4—*Care Bears Movie II.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Thru. Apr. 10: *RAD*. Beg. Apr. 11: *Kiss of the Spider Woman*. #2—*Just Between Friends*. #3—*Lucas*.

922. VERONA—VERONA—239-0880. *Police Academy 3: Back in Training*.

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Lucas*. #2—*Gung Ho*. #3—*The Color Purple*.

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Apr. 10: *Murphy's Romance*.

931. CRANFORD—RKO—276-9120. #1—*The Money Pit*. #2—*P.O.W.: The Escape*.

932. ELIZABETH—ELMORA—352-3483. *Out of Africa*.

933. LINDEN—TWIN—925-9787. #1—*Down and Out in Beverly Hills*. #2—*P.O.W.: The Escape; Sleeping Beauty*.

935. SUMMIT—STRAND—273-3900. Thru. Apr. 10: *Lucas*. Beg. Apr. 11: *Off Beat*.

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple*. #2—*Police Academy 3: Back in Training*.

937. UNION—LOST PICTURE SHOW—964-4497. *Hannah and Her Sisters*.

938. UNION—RKO—686-4373. #1—*Gung Ho*. #2—*Pretty in Pink; Care Bears Movie II*.

939. WESTFIELD—RIALTO—232-1288. #1—*Lucas*. #2—*Police Academy 3: Back in Training*. #3—Thru. Apr. 10: *RAD*. Beg. Apr. 11: *Out of Africa*.

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters*. #2—*Just Between Friends*.

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru. Apr. 10: *April Fool's Day*.

951. CLOSTER—CLOSTER—768-8800. *Gung Ho*.

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*April Fool's Day*. #2—*Just Between Friends*. #3—*The Money Pit*. #4—*Hannah and Her Sisters*.

953. EMERSON—TOWN—261-1000. *Out of Africa*.

954. FAIR LAWN—HYWAY—796-1717. #1—Thru. Apr. 10: *Sleeping Beauty*. Beg. Apr. 11: *Eyes of Fire*. #2—*Just Between Friends*.

955. FAIRVIEW—TWIN—941-2424. #1—*Gung Ho*. #2—*P.O.W.: The Escape*.

956. FORT LEE—LINWOOD—944-6900. #1—*Police Academy 3: Back in Training*. #2—*Lucas*.

957. FORT LEE—SHARON—224-0202. *Out of Africa*.

958. OAKLAND—TWIN—337-4478. #1—*Police Academy 3: Back in Training*. #2—*Down and Out in Beverly Hills*.

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Apr. 10: *Murphy's Romance*. #2—Thru Apr. 10: *The Jewel of the Nile*.

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman*.

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Gung Ho*. #2—*The Color Purple*. #3—*The Official Story*. #4—*April Fool's Day*. #5—*Down and Out in Beverly Hills*. #6—*Hannah and Her Sisters*. #7—*Lucas*. #8—*P.O.W.: The Escape*. #9—*Pretty in Pink*. #10—*Out of Africa*.

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Money Pit*. #2—*The Toxic Avenger*. #3—*Police Academy 3: Back in Training*.

965. RAMSEY—CINEMA—825-2090. *Pretty in Pink*.

967. RIDGEFIELD PARK—RIALTO—641-0617. *Murphy's Romance; House*.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*The Trip to Bountiful*. #4—*Lucas*.

969. RIDGEWOOD—ROSEBUD—670-9183. Apr. 7-10: *Double Indemnity*. Apr. 11-13: *Jane Eyre*.

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru. Apr. 10: *Down and Out in Beverly Hills*. #2—Thru. Apr. 10: *Sleeping Beauty; Just Between Friends*.

971. TEANECK—MOVIE CITY—836-3334. #1—*Just Between Friends*. #2—*Sleeping Beauty*. #3—*Turtle Diary*. #4—*Crossroads*. #5—*House*.

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *The Money Pit*.

974. WESTWOOD—PASCACK— 664-3200. #1—Thru. Apr. 10: *Just Between Friends*. Beg. Apr. 11: *Eyes of Fire*. #2—*Hannah and Her Sisters*. #3—*Police Academy 3: Back in Training*. #4—*Lucas*.

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ANGRY HARVEST—(1 hr. 42 min., '85) In German, Eng. subtitles. In Silesia during World War II, a prosperous Polish farmer harbors and lusts after a beautiful Jewish fugitive from a death train. With Armin Mueller-Stahl and Elisabeth Trissenaar. Screenplay by Agnieszka Holland and Paul Hengge. Dir. Holland. **81**

APRIL FOOL'S DAY—(1 hr. 30 min., '86) In a mansion on a desolate island, someone takes the traditional pranks of April Fool's Day a few terrifying steps further. With Jay Baker, Deborah Foreman, Deborah Goodrich, Ken Olandt, and Griffin O'Neal. Screenplay by Danilo Bach. Dir. Fred Walton. R. **32, 67, 69, 88, 100, 103, 108, 109, 114, 201, 203, 212, 213, 217, 219, 220, 305, 316, 318, 321, 328, 402, 500, 513, 514, 516, 526, 539, 541, 602, 607, 609, 611, 614, 624, 629, 641, 701, 710, 714, 716, 722, 724, 762, 763, 803, 810, 814, 900, 902, 904, 905, 919, 920, 950, 952, 963**

BAND OF THE HAND—(1 hr. 43 min., '86) Juvenile delinquents in an Everglades detention program return to the Miami streets, where they help fight crime. R. **37, 60, 68, 102, 106, 200, 204, 206, 214, 219, 300, 302, 307, 315, 320, 322, 400, 507, 510, 518, 524, 536, 538, 541, 600, 605, 612, 613, 615, 702, 707, 754, 801, 817, 910**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but like so many fantasists, Gilliam has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard worked on the screenplay. (Jan. 27, 1986) PG-13. **6, 47, 636**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 68, 85, 103, 112, 114, 204, 205, 209, 212, 214, 216, 302, 304, 307, 311, 312, 321, 513, 515, 520, 534, 539, 607, 609, 639, 641, 643, 709, 710, 720, 722, 801, 808, 809, 923, 936, 963**

CRITTERS—(1 hr. 26 min., '86) Feral aliens with razor-sharp teeth terrorize a small farm community in Kansas. With Dee Wallace Stone, M. Emmet Walsh, Billy Green Bush, and Terrence Mann. Screenplay by Stephen Herek and Domonic Muir. Dir. Herek. PG-13. **106, 201, 206, 219, 300, 319, 526, 615, 803**

DESERT HEARTS—(1 hr. 37 min., '86) Reviewed in this issue. R. **57**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Reviewed in this issue. **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 36, 39, 54, 88, 114, 200, 209, 216, 217, 304, 306, 309, 313, 316, 321, 327, 505, 507, 507, 517, 521, 527, 531, 539, 602, 607, 609, 613, 618, 643, 707, 716, 722, 725, 754, 764, 805, 813, 814, 903, 905, 916, 918, 933, 958, 963, 967, 970**

EYES OF FIRE—(1 hr. 26 min., '86) A ghost story set in pre-Revolutionary America, written and directed by surrealist photographer Avery Crounse. With Guy Boyd, Karlene Crockett, Dennis Lipscomb, Rebecca Stanley, and Fran Ryan. R. **37, 89, 102, 106, 114, 200, 205, 212, 219, 300, 309, 315, 318, 506, 512, 524, 539, 541, 600, 606, 607, 609, 612, 615, 702, 710, 903, 904, 911, 954, 974**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **11, 40, 48, 60, 114, 306, 311, 324, 503, 528, 539, 542, 607, 609, 623, 627, 635, 719, 721**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a mess. Sodden, exhausted, and cynical, he's become a windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Watching them, we may feel that disgust is the only thing keeping Fellini alive; his dismay lies on the film like a shroud. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **64, 85**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such an example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor; the picture is stolen from him by Gedde Wantanabe, who plays an executive losing faith in the Japanese business ethos. Wantanabe, gives a comic performance of exceptional dignity and sweetness. (Mar. 24, 1986) PG-13. **25, 32, 67, 109, 110, 114, 201, 203, 206, 208, 301, 306, 307, 314, 318, 326, 401, 508, 510, 514, 516, 524, 531, 539, 604, 607, 609, 612, 618, 632, 641, 642, 644, 700, 705, 714, 716, 717, 723, 724, 759, 762, 802, 815, 819, 900, 904, 911, 923, 938, 951, 955, 963, 968**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 104, 110, 200, 202, 206, 206, 207, 213, 302, 304, 310, 312, 316, 318, 401, 500, 518, 523, 526, 529, 532, 537, 600, 607, 612, 613, 620, 624, 640, 700, 703, 706, 713, 723, 754, 757, 801, 808, 818, 819, 912, 915, 937, 940, 952, 963, 974**

HARD CHOICES—(1 hr. 30 min., '85) A love story between a teenage boy and a social worker in her thirties, who helps him escape from prison. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

JUST BETWEEN FRIENDS—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. **24, 43, 55, 55, 200, 202, 206, 216, 304, 309, 310, 313, 326, 500, 513, 518, 529, 532, 539, 609, 613, 639, 641, 643, 702, 713, 721, 753, 801, 817, 820, 905, 921, 940, 952, 954, 970, 971, 974**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **20, 53, 88, 317, 624, 637, 812, 921, 962**

LUCAS—(1 hr. 39 min., '86) A fourteen-year-old individualist tries out for his school's football team, risking injury and ridicule, to win over the girl he loves. With Corey Haim, Kerri Green, Charlie Sheen, Courtney Thorne-Smith, and Winona Ryder. Written and directed by David Seltzer. PG-13. **22, 30, 50, 66, 113, 114, 205, 214, 300, 302, 304, 308, 312, 319, 405, 506, 508, 518, 521, 524, 536, 538, 600, 607, 610, 611, 612, 613, 621, 629, 705, 707, 713, 756, 802, 806, 817, 819, 901, 921, 923, 935, 939, 956, 963, 968, 974**

LAS MADRES: THE MOTHERS OF PLAZA DE MAYO—(1 hr. 4 min., '85) In Spanish and English, Eng. subtitles. A documentary about a movement of Argentinean mothers whose sons and daughters are among the thousands who "disappeared" during the reign of the recent military government. Dir. Susana Munoz and Lourdes Portillo. **1**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **25, 31, 62, 85, 109, 114, 201, 203, 206, 217, 218, 219, 304, 305, 308, 316, 319, 328, 404, 507, 513, 516, 519, 524, 525, 532, 539, 602, 605, 607, 609, 612, 614, 620, 633, 637, 641, 642, 644, 710, 712, 717, 720, 725, 754, 755, 800, 804, 807, 819, 902, 905, 917, 918, 931, 952, 964, 973**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and *Omar hires Johnny (Daniel Day Lewis), an old school* friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81,** New Community Cinema (See **Museums, Societies, Etc.**), **718, 816, 963**

OFF BEAT—(1 hr. 33 min., '86) In this romantic comedy, a man pretending to be a New York City policeman as a favor to a friend on the force, ends up becoming a member of a police-benefit dance troupe and falling in love with a policewoman. With Judge Reinhold, Meg Tilly, Cleavant Derricks, Jacques D'Amboise, and Harvey Keitel. Screenplay by Mark Medoff. Dir. Michael Dinner. PG. **21, 30, 53, 66, 88, 106, 113, 200, 205, 206, 300, 302, 312, 405, 506, 518, 521, 524, 536, 603, 612, 629, 707, 809, 935**

ON VALENTINE'S DAY—(1 hr. 46 min., '86) Screenwriter Horton Foote's drama, set in his home town of Wharton, Texas, and based on the lives of his parents, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Rochelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. **85**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 62, 85, 110, 114, 204, 214, 216, 304, 306, 311, 507, 513, 516, 524, 527, 535, 539, 601, 607, 610, 611, 618, 620, 624, 639, 709, 755, 761, 805, 807, 809, 900, 901, 905, 917, 918, 932, 939, 953, 957, 963**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **84**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, David Graf. Dir. Jerry Paris. PG. **21, 35, 54, 68, 85, 100, 106, 108, 111, 113, 114, 201, 204, 206, 208, 212, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 525, 532, 533, 536, 539, 604, 607, 609, 612, 613, 619, 624, 629, 633, 642, 705, 707, 710, 712, 714, 723, 756, 800, 811, 815, 818, 903, 911, 922, 936, 939, 956, 958, 964, 974**

PRETTY IN PINK—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop–Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. **25, 36, 104, 110, 114, 201, 207, 215, 317, 324, 327, 400, 507, 513, 516, 521, 524, 534, 539, 607, 609, 611, 622, 628, 637, 639, 643, 705, 712, 713, 760, 765, 803, 808, 810, 905, 907, 919, 920, 938, 963, 965, 968**

THE QUIET EARTH—(1 hr. 31 min., '85) Reviewed in this issue. R. **47, 49**

QUILOMBO—(1 hr. 54 min., '84) In Portuguese, Eng. subtitles. The third and last film of Carlos Diegues's trilogy, about black slaves in seventeenth-century Brazil. With Antonio Pompêo, Zezé Motta, and Toni Tornado. Written and directed by Diegues. **82**

RAD—(1 hr. 33 min., '86) The adventures of a young man from a small town with a talent for daredevil BMX bicycle racing. With Bill Allen, Lori Loughlin. Written by Sam Bernard and Geoffrey Edwards. Dir. Hal Needham. PG-13. **20, 60, 112, 114, 200, 205, 206, 214, 300, 302, 307, 315, 320, 403, 507, 516, 536, 538, 600, 607, 609, 612, 613, 702, 703, 713, 754, 905, 910, 921, 939**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl largely stifled by her upbringing. In Florence, she's confronted by sudden death and by physical passion, and she begins to wake up. Cranky and self-deluding, she's not one of the great heroines, but her unfinished character becomes a kind of battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. With Maggie Smith as the prurient chaperone Charlotte, Julian Sands as the morose but virile young George Emerson, Denholm Elliott as his blunt-speaking anarchist father, Daniel Day Lewis as the priggish suitor, and Simon Callow as the clergyman Mr. Beebe. (Mar. 17, 1986) **52**

★ **SALVADOR**—(2 hr. 2 min., '86) Oliver Stone, the author of the dreadful screenplays for *Midnight Express* and *Year of the Dragon,* has directed a politically irresponsible yet fascinating movie about El Salvador in 1980 and 1981. His hero is the real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods) and an unemployed-D.J. buddy (James Belushi) climb into their jalopy and head south to the border. In San Salvador, Boyle, a sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and his friend riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. The movie's politics—especially the romanticization of the guerrillas—can't be trusted, but its images of violence and disintegration are impossible to shake off. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **20, 205, 300, 309, 313, 512, 521, 524, 612, 613**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SMOOTH TALK—(1 hr. 32 min., '85) Laura Dern, the eighteen-year-old blonde with the down-turned mouth and the elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie can't bear talking to her sister and mother; she can't even *see* them. She sits in a trance, deep inside herself, dreaming of boys. She's half brazen flirt and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. The scenes of Connie talking with boys are beautifully written (by Tom Cole, who adapted Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?") and perfectly played. But everything else in the movie is a little bit off. Joyce Chopra, the director, doesn't believe in taut storytelling. With a star like Dern, Chopra's gentle rhythms can yield wonderful moments, but there are also draggy scenes that finally stumble into a fade-to-black. Mary Kay Place, as Connie's nagging mom, is too genteel for the lower-middle-class setting and too intelligent for the harangues she has to deliver, and we never quite get a handle on Levon Helm's easygoing daddy. Treat Williams shows up for the last half of the movie as a psychopathic 30-year-old who pursues Connie. He's her nemesis—sex as annihilation. Williams does his James Dean mock-up, and he seems out of period. The movie's soft ending is a betrayal of the Oates story and the mood the movie has been building up. But see it if only for Dern. (Apr. 7, 1986) **63**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, from whose play the screenplay was derived, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 56, 200, 542, 753, 968**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Successful photojournalist Sissy Spacek returns to Ocean City, Maryland, for a vacation and meets up with her high-school boyfriend (Kevin Kline). He wonders if family life is what he wants, and she wonders about her career. PG-13. **55, 702, 808**

THE WAY IT IS—(1 hr. 20 min., '86) A black comedy about the murder of an East Village actress rehearsing Jean Cocteau's *Orphée.* With Boris Major, Kai Eric, Vincent Gallo, Jessica Stutchbury, and Steve Buscemi. Written and directed by Eric Mitchell. **4**

REVIVALS

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **2, 9**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **87**

BUS STOP—(1 hr. 36 min., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Bray. Dir. Joshua Logan. **8**

LA CAGE AUX FOLLES—(1 hr. 31 min., '78) In French, Eng. subtitles. Ugo Tognazzi and Michel Serrault star as gay lovers and owners of a Saint-Tropez nightclub in this frequently hilarious boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France, and when the family comes to dinner, disaster occurs. Though the actors are extraordinarily skilled, the jokes, which often hit their mark, often come at the expense of those who deserve it least. Dir. Edouard Molinaro. **86**

DIVA—(2 hr. 3 min., '82) In French, Eng. subtitles. A Parisian postman (Frederic Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape that incriminates a Paris cop, and people keep trying to kill him in order to take both tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **87**

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **969**

42ND STREET—(1 hr. 29 min., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star.*" It's one of choreographer Busby Berkeley's classics. Dir. Lloyd Bacon. **83**

FROM HERE TO ETERNITY—(1 hr. 58 min., '53) A gripping Oscar-winning drama, based on James Jones's novel, of life in the army barracks of Honolulu just before the attack on Pearl Harbor. With Burt Lancaster, Montgomery Clift, Deborah Kerr, and Frank Sinatra. Best scene: Burt and Deb go to the beach. Dir. Fred Zinnemann. **8**

JANE EYRE—(1 hr. 36 min., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **969**

JONAH WHO WILL BE 25 IN THE YEAR 2000—(1 hr. 50 min., '76) In French, Eng. subtitles. An Alain Tanner film composed of rambling episodes from the lives of eight people in Geneva, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. The ensemble of performers is outstanding; most notable are Jacques Denis, Raymond Bussières, and the incomparable Miou-Miou. **87**

THE PRODUCERS—(1 hr. 28 min., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of uproariously funny moments, especially the scenes of the notorious musical *Springtime for Hitler.* Dir. Mel Brooks. **2**

SINGIN' IN THE RAIN—(1 hr. 43 min., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. **83**

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell that can only be lifted by the kiss of a prince. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 34, 88, 100, 102, 110, 114, 200, 205, 214, 300, 304, 306, 309, 313, 505, 507, 517, 524, 529, 539, 602, 606, 607, 609, 612, 613, 615, 628, 714, 722, 821, 903, 919, 920, 933, 954, 970, 971**

THE SORROW AND THE PITY—(4 hr. 20 min., '70) In French and German, Eng. subtitles. Despite its length, this brilliant documentary by Marcel Ophuls will hold you transfixed from beginning to end. Starting out as an examination of one French town during the Occupation, it spreads in concentric circles—through carefully chosen interviews and superbly used found footage—to cover France, Germany, England, mankind. Refraining from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty and persecution, it comes as close to presenting the full mystery of human personality as any film can. **86**

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten. Dir. Carol Reed. **2**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, April 9

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Previews now prior to a 4/17 opening. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

Thursday, April 10

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. Previews now prior to a 4/10 opening. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 2 hr. All major credit cards. **IRLS**

Friday, April 11

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabbath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Previews start 4/11 prior to a 4/30 opening. Previews: Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27; Sat. at 8 p.m., $30. From 5/1, Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33.**Circle in the Square Theatre,** 1633 Broadway (581-0720). Major credit cards. **IRLS**

Tuesday, April 15

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse (who conceived, directed, and choreographed the original 1966 production). Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. Previews start 4/15 prior to a 4/27 opening. **Minskoff Theatre,** 45th Street and Broadway (869-0550). 2 hr. 10 min. All major credit cards. **IRLS**

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.**IRLS**

BILOXI BLUES—Jonathan Silverman is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service,is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **The Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8, Sat. at 2 & 8, $30–$45; Wed. at 2, $25–$40. **Winter Garden Theatre,** Broadway & 50th St. (239-6200). 2 hr. 45 min. Credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes,** 240 West 44th Street (944-9450). 2 hr. 20 min. Credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50, Wed. at 2, $25 to $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $25 to $25. **Music Box Theatre** 239 West 45th Street (239-6200). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All perf. exc. Wed. at 2 ($25 & $35) are $35 & $45. $10 tickets for last row in balcony on sale day of the perf. **Imperial Theatre,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

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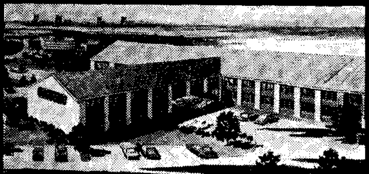

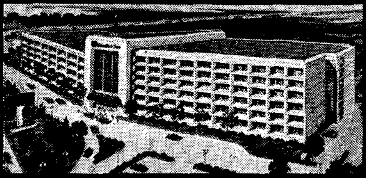

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PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after W. W. II, about parents in their mid-thirties who face the possibility of their teenage sons' leaving home; directed by Norman Rene. Featured in the cast are William O'Leary, Anthony Rapp, and Anne M. Bobby. Tues.–Thurs. at 8, Wed. at 2., $15–$25; Fri. at 8, Sat. at 2 & 8 p.m., $20 to $35. **Longacre Theatre,** 222 West 48th Street (239-6200). 2 hr. 35 min.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $30; Wed. at 2 p.m., $20 to $25. **Jack Lawrence Theatre.** 355 West 48th Street (307-5452). All major credit cards.

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon.–Fri. at 8, Sat. at 2 & 8, $35–$45; Wed. at 2, $27.50–$37.50. **Royale,** 242 W. 45th St. (239-6200). 2 hr. 30 min. Major credit cards. **IRLS**

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues.–Thurs. at 8, Fri. at 7 & 10, Sat. at 2 & 8, Sun. at 3; $15. **Lamb's Theatre,** 130 West 44th Street (997-1780).

AUNT DAN AND LEMON—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the ongoing exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

BEING BEHAN—Jim Sheridan's play explores in depth the humanity and ironic spirit that moved the author. Chris O'Neill plays the title role in his youth, and Johnny Murphy plays the older Behan. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 4/13; $10 to $15. **Irish Arts Center,** 553 West 51st Street (757-3318).

BOSOMS AND NEGLECT—Anne Meara, Richard Kavanaugh, and April Shawhan star in John Guare's story of a man, his sick mother, and the young woman with whom he shares a psychiatrist; directed by Larry Arrick. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $14. **Perry Street Theatre,** 31 Perry Street (279-4200).

BUSKERS—A musical about the vagabond world of street entertainers in New York City, by Howard Goldberg. Featured in the cast of twelve, who portray singers, dancers, jugglers, clowns, mimes, musicians, and magicians, are Tony Azito and Sasha Charnin, along with Timothy Bennett, Jim Wagg, Kimberly Hall, and Krita Tesreau. Wed.–Sat. at 8; $25; thru 4/29. **Stage Arts,** 120 West 28th Street (279-4200).

CHEAPSIDE—Award-winning Australian playwright David Allen's work, set in the theatre world and underworld of Shakespeare's London, about the intrigue and competition between a poet and an actor; directed by Carey Perloff. With Daniel Gerroll, Joe Morton, Susan Cash, Robert Stanton, Dennis Boutsikaris, Robin Bartlett. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27. **Roundabout,** 100 E. 17th St. (420-1883).

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about 5 women, aged 18 to 90, who make up 4 generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts,** 407 West 43rd Street (541-8394).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $20–$24. **American Place,** 111 West 46th Street (247-0393).

THE EDEN CINEMA—Marguerite Duras's play, set in French-colonial Indochina in the early '30s, tells of an adolescent girl (Brooke Shields, that's right, Brooke Shields) and her relationship with a rich plantation owner; directed by Françoise Kourilsky. Featured in the cast are Marylouise Burke, Ryan Cutrona, Josh Hamilton, and Ching Yeh. Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3; $25–$27.50; thru 4/13. **Harold Clurman,** 412 W. 42nd St. (594-2370).

THE FLYING KARAMAZOV BROTHERS—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues.–Thurs. & Sat. at 8, Sat. & Sun. at 2, Sun. at 7:30; $10–$17.50. **Vivian Beaumont,** 150 W. 65th St. (239-6200). **IRLS**

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jeff Brooks stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Christopher Curry, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.–Sat. at 8, Wed. & Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $25. **Public Theater,** 425 Lafayette St. (598-7150). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. Joseph Wiseman, Diane Venora, and Josef Sommer co-star. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, John Griesemer, Louise Latham, Amanda Plummer, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; $25–$35. **Promenade,** 76th St. and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LOVERS AND KEEPERS—Maria Irene Fornes's one-act musicals about matrimony. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **INTAR Theatre,** 420 West 42nd Street (279-4200).

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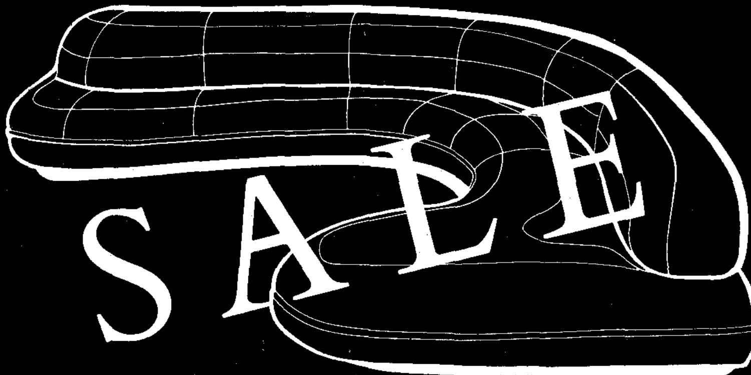

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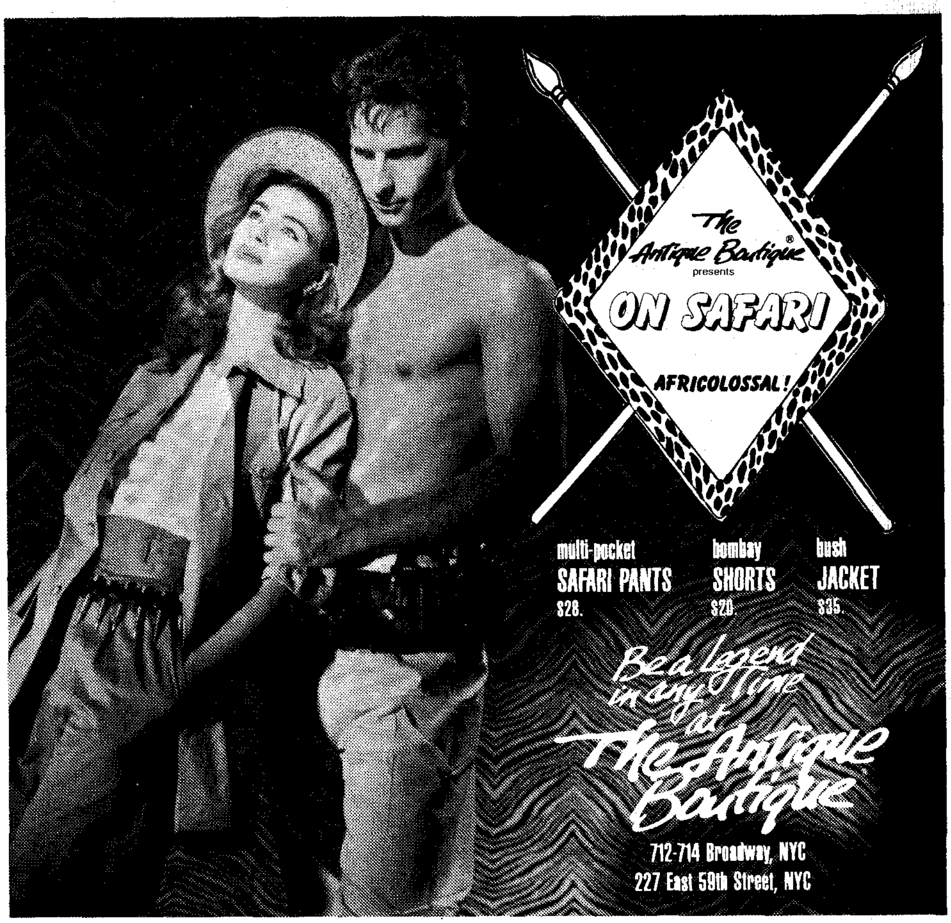

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THEATER

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $16; thru 4/12. **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

SAVE THE LOOPHOLES—Written and performed by Dale Carman, Marianne Leone, Mary Portser, and John Slavin (who all play multiple roles), a comedy which tells of famous and infamous people whose lives intertwine in a search for success and happiness; directed by Mitchell Ivers. Wed.–Fri. & Sun. at 8, Sat. at 7 & 10; $8. **Judith Anderson,** 422 W. 42nd St. Closed

TARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs.–Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TIME TO START LIVING—Elisabeth Welch, the 77-year-old American singer who spent the last 52 years in Britain and recently returned to New York, in a one-woman entertainment offering song and story describing highlights of an extraordinary career. Tues. thru Sat. at 8:30, Sun. at 3; $22.50–$25; thru 4/13. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WASTED—Fred Gamel's play, set in a Vietnamese base camp where word has just been received that Dr. Martin Luther King Jr. has been assassinated; directed by Clinton Turner Davis. Cast includes Matt Mulhern, Jace Alexander, Burke Moses, Alvin Alexis, Eriq LaSalle, Ramon Franko and Erik King. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 4/27. **WPA Theatre,** 519 West 23rd Street (206-0523).

WRESTLERS—Bill C. Davis is about two brothers who have been competing against each other since childhood. Davis plays one of the brothers and the other is Dan Butler; the girl is Elizabeth Berridge and the director is Geraldine Fitzgerald. Previewing now, opens on 4/12; Wed.–Sat. at 8, Sat. & Sun. at 3; $13–$15. **Hudson Guild,** 441 W. 26th St.(760-9810).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen by Any Other Name,* second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Co-starring are Peter Riegert and Barbara Eda-Young. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 4/13. **92nd Street Y Theatre,** 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8 p.m.; $8 to $10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archaeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Tues.–Sat. at 8, Sun. at 7:30 p.m., Sat. at 2, Sun. at 3; $22.50–$25; thru 4/13. **Triplex Theatre,** 199 Chambers Street (618-1980). Closed.

CITY STAGE COMPANY—Len Jenkin's *A Country Doctor,* based on a story by Franz Kafka, describing the human condition, and directed by Lawrence Sacharow. Ensemble cast includes Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; 4/10 thru 5/10. **CSC Repertory,** 136 East 13th Street (677-4210).

ENSEMBLE STUDIO—Bill Bozzone's *Rose Cottages,* directed by Risa Bramon, is a tale of people unexpectedly coming together through quirky mishaps and coincidences at a seedy Florida motel. Featured in the cast are Grace Zabriskie, Bill Cwikowski, Corey Parker, Bill Cobs, Anna Levine, and Lloyd Hollar. Tues.–Sat. at 8, Sun. at 3; $10 to $12; thru 4/13. **Ensemble Studio,** 549 West 52nd Street (247-3405).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru April (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Grace Roberts, William Gleason, and Ilene Kristen are featured in the first New York revival of the Moss Hart classic comedy *Light Up the Sky.* (Call theatre for specifics). **Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—Rudolf Kocevar's surreal work, *Temptation,* a modern Faustian re-exploration of good and evil, directed by the author, with music created by Janet Kerr. With John DiBenedetto, Michael Osano, Naseer El-Kadi, Terrell Robinson, Ernie Garrett, Stephen Parks. Wed. thru Sun. at 7:30 p.m.; $8; thru 4/27. **Theater,** 74A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A perky revival of John Guare's 1971 comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured are a sublime trio of actors–John Mahoney, Swoozie Kurtz, Stockard Channing–plus Christopher Walken, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 4/27. **Mitzi Newhouse Theater,** 150 West 65th St. (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. With Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Steven Gilborn, George Morfogen. Thru 4/27 (phone for specifics). **Space at City Center,** 131 W. 55th St. (505-2667).

MEAT AND POTATOES CO.—Shakespeare's happiest comedy, *A Midsummer Night's Dream,* a blend of lovers lost in an enhanted wood, warring fairies, a Duke about to wed the Queen of the Amazons and a group of amateurs out to present a play; directed by Ned Weaver. Featured in the cast are Andrew Lamond and M. Bruer as Oberon and Titania; Brian MacReady as Puck.Thurs.–Sat. at 8, Sun. at 3; $8; thru 5/4. **Alvina Krause,** 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in hich a beautiful youth is made immortal by the gods. With Damon Bopp, Lance Spellerberg, Steve Satra, Betsy Keith. Fri. & Sun. at 8, Sat. at 7 & 10; $10. **Shandol,** 137 West 22nd Street (279-4200).

NATIONAL BLACK THEATRE—Karen Morgan's *Affinity,* a play about social interactions within families; directed by Roderick Giles Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 4/27. **Theatre,** 2033 Fifth Ave. between 125th and 126th Sts. (427-5615).

NEGRO ENSEMBLE COMPANY—Judi Ann Mason's *Jonah and the Wonder Dog* is about a self-made black politician and his Ivy League son, brought together by a family crisis. Kevin Hooks and the author are featured. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545). Closed.

PENGUIN REPERTORY—A revival of Christopher Hampton's 1977 feminist play, *Treats,* told from the male's point of view, about a husband who brags about his extra-marital affairs; directed by Joe Brancato, and featuring Bruce McDonnell, Anne Barrett, and S. Sherrard Hicks. Wed.-Sat. at 8, Sun. at 3 & 7; $14. **Theatre Guinevere,** 15 West 28th Street (679-9071).

PUERTO RICAN TRAVELING THEATRE—Rainer Werner Fassbinder's *The Bitter Tears of Petra Von Kant* examines the life of a successful woman who has achieved everything but personal happiness. The cast features Caroline Kava, Ilka Tanya Paya, Barbara Wilder, and Alicia Caplan; directed by Andre Ernotte. Wed. thru Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish; $10. **Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th-and- 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru April. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—*The Trunk,* a new English mystery, dealing with death (murder or suicide) at a polo game, written and directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 4/13. *Murder One* continues to play every Mon. at 8 p.m. **Theater,** 301 West 55th Street (997-9582).

SHADOWFAX THEATRE COMPANY—Albert Innaurato's *The Transfiguration of Benno Blimpie,* a dark comedy about one man's search for the true meaning of life; directed by Richard Pinter. 4/10-12, 16-19, 24-26, 5/7-10 at 8 p.m., 4/13 & 27 at 3; $8. **The Little Theatre,** 302 West 91st Street (718/544-0333).

STONEWALL REPERTORY—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10. **Westbeth Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANTIGONE—Sophocles' classic tale of one woman's choice and the powerful conflict between politics and family loyalty; directed by Alkis Papoutsis. With Laura Margolis, James Nugent, Daniel Region, Rose Stockton, Robin Westphal. (Call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (645-7708).

AWARE—An evening of three one-acters: Lanford Wilson's *Brontosaurus;* Matt Williams's *M.D. 20/20;* Luigi Jannuzzi's *A Bench at the Edge,* all dealing with the anguish and delight of modern self-awareness. Wed. thru Sat. at 8 p.m. Sat. at 4 p.m.; $6; thru 4/12. **Mazur Theatre at the Murphy Center,** 555 East 90th Street (831-4372).

BAGELS—Rick Solomon stars in Mike Alphonso's musical comedy which traces a Jewish family's departure from post-revolutionary Russia to the modern-day Bronx. It features the alleged father of the modern-day bagel. 4/11, 12, 18, 19 at 7:15 p.m., 4/13 and 20 at 2:45 p.m., 4/16 at 2 p.m.; $10. **Chapel Theatre,** 227 West 46th Street (302-7635).

CADYLEE'S—Patricia Hartog's drama about a popular women's bar owned by two ex-lovers; directed by Bonnie Gable. With Jill Margolis, Elizabeth Hess, Layne Hukabay, Maude Mitchell, and Kay Harger. Wed.thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $10; thru 4/20. **Sanford Meisner Theater,** 164 Eleventh Avenue (279-4200).

THE CHERRY ORCHARD—Chekhov's play, adapted and directed by Norman Taffel; featured in the cast are Howard Jensen, Anthony John Lizzul, Bertina Johnson, John Farrell, and Colleen Cosgrove. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 4/27. **Common Ground Theatre,** 29 Wooster Street (924-0077).

THE CHINESE—Play about a defecting Communist Chinese businessman, loosely based on Bartok's *The Miraculous Mandarin.* Wed.-Sun. at 8:30; $12; thru 4/14. **Love Theater,** 511 East 12th Street (777-1182).

DEEP SIX HOLIDAY—David Landau's murder mystery, directed by Kip Rosser. Featured in the cast are Mary Lynn Hetsko, James Leach, and Dale Place. 4/9 thru 13, 16 thru 20 at 8 p.m., 4/12 and 19th (Saturdays) at 3 p.m.; $6. **TOMI/Terrace Theatre,** 23 West 73rd Street (206-1255).

THE DOCTOR IN SPITE OF HIMSELF—Molière's comedy, adapted and directed by Gary Weber. With Becca Bandiere, Michael Wolf, Leslie Dance, John Stephenson. Thurs.-Sat. at 8; $6; thru 4/19. **Actors' Factory Theatre,** 149 West 29th Street (594-1494).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/27. **Westside,** 252 W. 81st St. (874-7290).

DOUBLE BILL—Sheila Walsh's *The Big Bang!* and *Joanna's My Name,* both involved with the eternal battle of the sexes. Mon.-Fri. at 12:15 p.m. FREE! Thru 4/11. **Quaigh,** 108 W. 43rd St. (221-9088).

EMERALD CITY—Donald Marcus's comedy, set on the verandah of an Umbrian villa in upstate New York where two sisters, their rich relatives and a professor of literature gather to discuss their lives; directed by Rebecca Guy. From 4/16. **The Colonnades,** 428 Lafayette Street (226-7682).

FAIR SEX—Lynn Middleton's play takes place in a therapy center where three women use psychodrama, role-playing, and a sense of humor to rise above their past; directed by the author. Sun. thru Wed. at 7:30 p.m.; $8; thru 4/16. **18th Street Playhouse,** 145 West 18th Street (371-1842).

GARDENIAS—Stanley Seidman's play is about two girls in 1948 who have a fan club for a radio singer. Now, thirty years later they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Brown, Elle Auslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., $6; Sun. at 3 p.m.; thru 6/1. **Sacred Hearts Rep,** 309 East 33rd Street (LT1-6470).

IN A DRY AND THIRSTY LAND—Stephen Wardwell's play dealing with the lives of women in prison and how they adjust and maladjust to incarceration; directed by Dianne Kirksey. 4/10-12, 17-19 at 8 p.m. 4/13 and 19 at 3 p.m.; $6. **10th floor Theatre,** Riverside Church, 91 Claremont Avenue (864-2929).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (673-4382).

LUNCHEON WITH LLOXLEY—Wesley St. John's comedy of manners about an investigative reporter from a tabloid newspaper, a lustful lady, and a jealous husband. 4/21 at 6 p.m., 4/21 and 23 at 4 p.m.; FREE!. **Bruno Walter Auditorium** at Lincoln Center, 111 Amsterdam Ave. (947-9116).

MACBETH—Shakespeare's 1606 drama, set in the Celtic period, circa 1047. With a 21-member cast, featuring J. Kenneth Campbell as Macbeth and Francesca James as his lady; directed by Porter Van Zandt. Thru 4/13 (call theatre for specifics); $8. **York Theatre,** 2 East 90th Street (534-5366).

A MATTER OF LIFE AND DEATH—Roslyn Drexler's killer-at-large drama, directed by John Vaccaro. Thurs. thru Sun. at 8 p.m.; thru 4/27; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

MURDER GAME—A thriller by Tim Kelly, about a woman who runs *'Mystery Weekend Tours'* at Coldblood Cottage; directed by Don Brenner. Featured inn the cast are Susanna Frazer, Megan Hunt,, Pamela Whalen, Judith Scarpone, Dea Lawrence, Edward James, and Mark Ankeny. Thurs.-Sat. at 8, Sun. at 2; $6; thru 4/20. **Park Royal,** 23 W. 73rd St. (279-4200).

PICKAXE—Play, written and directed by Ana Maria Simo, inspired by the assassination of Trotsky and the paintings of Frida Kahlo. Featured in the cast are Sharon Jane Smith, Kate Stafford, and Alina Troyano. Sat. at 10:30 p.m., Sun. at 8 p.m. thru 5/4. **WOW Theatre,** 59 East 4th Street (254-2807).

A RAISIN IN THE SUN—Lorraine Hansberry's play, directed by Stanley N. Bernard and Keith A. Farrell. 4/10 to 12 at 7:30 p.m.; $5. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

REQUIEM FOR A KING—Ira David Wood III's play dealing with a group of Elvis Presley Fan Club Members who gather every year to bring their hero a cake; directed by Kathryn Ballou. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.,; $8; thru 5/2. **The Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

ROMANTIC COMEDY—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8 p.m.; Sun. at 3; 4/10-27. **The Kittredge Club,** 109 E. 29th St. (988-0771).

ROSARIES—A ritualistic drama with music, written by Haitian-Amercan playright Patrick Rameau, directed by Carol Fox Prescott, about a man's quest for freedom in Haiti prior to his imprisonment by U.S. Immigration. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $6; 4/9 thru 13. **Riverwest Theatre,** 155 Bank Street (243-0259).

SH-BOOM—Original musical with book and lyrics by Eric Tait Jr. and music by Tait and Willex Brown Jr.; directed by Stuart Warmflash. It celebrates the early days of rock 'n' roll and examines the changing mores of teen-agers at that time. Thurs. thru Sat. at 7:30, Sun. at 3 p.m.; $8; 4/11 thru 5/4. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

THE SHADY SIDE—Stephen Hayes's love triangle—a best-selling author, his actress wife, and a detective—find themselves in a remote lighthouse in Maine with murder on their minds; directed by Peter M. Gordon. Featured in the cast are Bill Van Hunter, Anita Sorel, and Michael Oberlander. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $8; thru 4/27. **Baldwin Theatre,** 160 West 74th Street (799-8190).

THE SIN EATERS—Christopher Blake's play, set in post World War II New York, concerns a militaristic Jewish refugee with an obsessive desire to return to his homeland and rebuild it; directed by Carl Arnold. Featured in the cast are Nina Zoe,Eleanor Garth, Richard Willis, and Tom Nichols. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 4/20. **Actors Outlet,** 120 West 28th Street, (2nd floor) (718/728-2456).

THE SPANISH TRAGEDY—A pre-Shakespearean classic by Thomas Kyd, directed by Ron Daley. Thurs. thru Sat. at 8 p.m., Sun. at 7; $8; thru 4/27. **Riverside Theater,** 165 West 86th Street (877-6810).

SPIRIT!—A new cheerleading musical, written and directed by Jack Edmponds, choreographed by Jay Howarth, telling about college life and dealing with love and friendship in early adulthood. FEatured in the cast are Sheik Ali Abdulia, Liz Amberly, Julie Whitney Buddy Barkalow, Barbara Rotter, Taryn Brooks, Linda Christie, and Stuart Leigh. Wed. and Fri. at 8 p.m.; thru 4/18. FREE! **Robert Wagner Theatre,** 220 East 7th Street (367-9102).

SUNRISE VALLEY—Gene Ruffini's play about an accident in a nuclear power plant. Thurs.-Sat. at 8; thru 4/12. **Sargeant,** 314 W. 54th St. (868-1161).

THE THREE SISTERS—Anton Chekhov's comic yet poignant look at the experiences and longings faced by a family in turn-of-the-century Russia. Featured in the cast are Cathy Reinheimer, Sophie Hayden, Cathy Russell, Marc Lutsky, Perry Pirkkanen, William Carrigan, and Dara Norman; directed by Warren Manzi. Wed. thru Sun. at 8 p.m.; 4/9 thru 27; $6. **Courtyard Playhouse,** 39 Grove Street (279-4200).

TOM SWIFT AND HIS RHYTHM MACHINE—A musical by Bob McDowell based on the famous boy inventor. Special popup scenery. 4/12-14, 4/19-21; $6. **Main Street Theatre,** Roosevelt Island (371-6140).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. $8. Call theatre for details. **New Federal Theatre,** 466 Grand Street (598-0400).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

JEAN ARP/JOAN MIRO—Sculpture by both, thru 4/30. Weintraub, 992 Madison (879-1195).

GIACOMO BALLA—Paintings, drawings, and watercolors made between 1912-1928, by this Italian Futurist, thru 4/19. Kouros, 23 E. 73rd (288-5888).

JUHANA BLOMSTEDT—Recent paintings and charcoal drawings by a Finnish artist, thru 5/2. ASF, 127 E. 73rd (879-9779).

KIB BRAMHALL—Paintings of deserted beaches, thru 4/26. Coe Kerr, 49 E. 82nd (628-1340).

BARBARA CUSHING—Recent landscape paintings, thru 4/23. Schoelkopf, 50 W. 57th (765-3540).

ENRICO DONATI—Recent abstract paintings, thru 4/26. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

MARIE EGNER—Paintings by this Austrian Impressionist, thru 4/25. Austrian Institute, 11 E. 52nd (759-5165).

RENE GENIS—Paintings of the Island of Reunion in the Indian Ocean, 4/9-5/10. Findlay, 984 Madison (249-2909).

AHARON GLUSKA—Paintings and drawings, thru 5/3. Urdang, 23 E. 74th (288-7004).

ANTONIUS HOECKELMANN—Recent sculpture and drawings, thru 4/30. Kren, 22 E. 65th (861-9933).

PETER JONES—Still-life and landscape paintings, thru 4/26. Adler, 21 E. 67th (249-2450).

JEFFREY KRONSNOBLE—Recent illusionistic paintings, thru 4/26. ACA, 21 E. 67th (628-2440).

RAMIRO LLONA—Drawings and other works on paper that are evocative of landscapes, thru 4/26. Haime, 1000 Madison (772-7760).

REGINALD MARSH—Paintings and works on paper, thru 4/19. Hirschl & Adler, 21 E. 70th (535-8810).

CHARLES MAURIN—"Peintures au Vaporisateur"—spray watercolors made in the 1890s, 4/9-5/3. Goldschmidt, 1117 Madison (879-0070).

JOAN MITCHELL—Twenty-one new paintings, thru 5/10. Fourcade, 36 E. 75th (535-3980).

OWEN MORREL—"Atlas" sculpture and related drawings, thru 5/10. McCoy, 19 E. 71st (570-2131).

ROBERT OHNIGIAN—New collages, thru 4/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

VAN DEARING PERRINE—Paintings of the Palisades, from 1902-1912, thru 5/17. Graham, 1014 Madison (535-5767).

HARRY ROSEMAN—Cut-paper collages, thru 4/26. Davis & Langdale, 231 E. 60th (838-0333).

CHARLES SELIGER—Small-scale paintings with organic forms, thru 4/19. Schlesinger-Boisante, 822 Madison (734-3600).

CHARLES SEPLOWIN—Steel sculptures, thru 4/12. Cecil, 16 E. 72nd (517-3605).

MAURICE SIEVAN—Figurative paintings from the late '50s and early '60s, thru 4/26. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

EVE SONNEMAN—Oil paintings, watercolors, and photographs, 4/12-5/3. Castelli, 4 E. 77th (288-3202).

CRISTOBAL TORAL—Realist paintings of paintings in interiors, thru 4/19. Staempfli, 47 E. 77th (535-1919).

CY TWOMBLY—Eight major paintings from 1955-1969, 4/12-5/10. Hirschl & Adler Modern, 851 Madison (744-6700).

VARLIN—Large-scale portraits and landscapes by this Swiss artist whose real name was Willy Guggenheim, 4/9-5/17. Bernard, 33 E. 74th (988-2050).

JOHN WALKER—Recent paintings, thru 4/12. Knoedler, 19 E. 70th (794-0550).

57th Street Area

KAREL APPEL—Recent paintings, thru 4/26. Del Re, 41 E. 57th (688-1843).

WILLIAM BECKMAN—Figure paintings from the past four years, thru 4/30. Frumkin, 50 W. 57th (757-6655).

ELIZABETH BLACKADDER—Recent watercolors and prints of landscapes, still lifes, and flowers, thru 4/26. Heidenberg, 50 W. 57th (586-3808).

ERNST CARAMELLE—A conceptual installation and works on paper by an Austrian artist, thru 4/26. Tilton, 24 W. 57th (247-7480).

CRASH—30 large-scale canvases which combine imagery from the world of the street and personal visions of the feminine, thru 4/12. Janis, 110 W. 57th (586-0110).

BRAD DAVIS/THOMAS STIMM—Large-scale paintings of Colorado mountain landscapes/Ceramic sculpture. Thru 4/26. Solomon, 724 Fifth (757-7777).

STUART DAVIS—Oil paintings and drawings made in Provincetown and Gloucester, thru 4/26. Borgenicht, 724 Fifth (247-2111).

LYDIA DONA—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

JOHN HELIKER—Figure, landscape, and still-life paintings, thru 4/26. Kraushaar,724 Fifth (307-5730).

BILL JENSEN—Paintings and drawings, thru 4/19. Washburn, 42 E. 57th (753-0546). Washburn, at 42 E. 57th (753-0546) and 113 Greene (966-3151).

JONATHAN LASKER—Recent abstract paintings, thru 4/26. De Nagy, 41 W. 57th (9421-3780).

IBRAM LASSAW—Recent "space" sculpture, including both large and small-scale works, made of such materials as bronze, nickel, silver and brass, thru 4/23. Deutsch, 20 W. 57th (765-4722).

PETER LOFTUS/POLLY KRAFT—Large-scale oil paintings of coastal landscapes/Still-life paintings of objects from the artist's studio. Thru 4/29. Fischbach, 24 W. 57th (759-2345).

ANTONIO LOPEZ GARCIA/LISA FONSSAGRIVES-PENN—Paintings, sculptures, and drawings/Sculptures. Thru 4/26. Marlborough, 40 W. 57th (541-4900).

G. DANIEL MASSAD—Pastels of still-life arrangements, thru 5/3. Tatistcheff, 50 W. 57th (664-0907).

ISAMU NOGUCHI—Seven recent large-scale stone sculptures of carved basalt, thru 4/26. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—Recent large-scale acrylic paintings with concentric diamonds superimposed on each other, thru 4/26. Emmerich, 41 E. 57th (752-0124).

MILTON RESNICK/MARTHA DIAMOND—Recent oil paintings by both, thru 5/3. Miller, 41 E. 57th (980-5454).

EMIL SCHUMACHER—Recent paintings, thru 4/19. Herstand. 24 W. 57th (664-1379).

RICHARD SHAW—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).

BARBARA SIEGEL—Paintings of pigeons in urban settings, in acrylic and oil stick, thru 5/10. Pearl, 38 E. 57th (838-6310).

JERALD SILVA—Large-scale watercolors of figures in states of tranformation, thru 4/26. French, 41 W. 57th (308-6440).

MICHELLE STUART/JACQUELINE PONCELET—Mural-sized encaustic paintings with organic materials embedded in them/Ceramic works. Thru 4/26. Protetch, 37 W. 57th (838-7436).

DONALD SULTAN—Large-scale paintings of cityscapes and landscapes on vinyl tile, in oil and latex, plus drawings, thru 4/26. Blum Helman, 20 W. 57th (245-2888); Blum Helman Warehouse, 80 Greene.

JAMES WOLFE—Recent painted steel sculptures, thru 5/3. Emmerich, 41 E. 57th (752-0124).

East Village

ABRAMOWITZ—Paintings of nudes, thru 4/30. Katz, 6 Ave. A (966-8055).

BRUCE A. ANDERSON—Recent paintings with jarring colors and shapes, thru 4/27. Bockley, 66 E. 7th (420-9835).

POLLY APFELBAUM—Iconographic wooden sculptures, thru 4/27. Salvador, 216 E. 10th (228-3165).

SOL AQUINO—Figurative paintings and drawings, thru 4/27. Area X, 200 E. 10th (477-1177).

ELLEN CAREY—Recent Polaroid portraits, thru 4/20. Art City, 439 E. 9th (420-0867).

ARTHUR GONZALEZ—Recent clay sculptures, thru 5/1. Sharpe, 175 Ave. B (777-4622).

GRACE GRAUPE-PILLARD/ROGER CUTFORTH—Colorful paintings of people the artist encounters on the street/Cibachrome portraits, thru 4/20. Bromm, 170 Ave. A (732-6196).

DRAGAN ILIC—An installation of paintings and audio-/video, thru 4/27. Ground Zero, 339 E. 10th (473-5995).

STEPHEN LACK—New paintings, thru 4/20. Mansion, 167 Ave. A (477-7331).

MICHAEL LEWIS/PHILIP TSIARAS—Recent paintings of atmospheric, twilight settings/Paintings from his "Liquid Portrait" and "Animal" series. Thru 4/27. M-13, 413 E. 9th (505-9016).

ROBERT MC CURDY—500 E. 11th (460-5890). Paintings on fabricated aluminum panels, with color applied in thin streaks, thru 5/4. Shainman, E. 11th (460-5890).

TEO MIECZKOWSKI/JIM RADAKOVICH—Sculptural paintings/Male and female totemic sculptures. Thru 4/27. B-Side, 543 E. 6th (477-6792).

WAYNE MILLER—New small paintings of still lifes, interiors, and symbolic forms, thru 4/27. Pictogram, 443 E. 9th (505-5576).

IZHAR PATKIN—"Black Paintings," that are stencils on black rubber curtains, thru 5/4. Limbo, 647 E. 9th (475-5621).

NANCY SMITH—Large-scale acrylic paintings and watercolors, thru 4/27. Cerigo, 202 Ave. A (777-2579).

PAUL STIMSON/DAVID WILSON—Charcoal on plaster-canvas-wood supports/Abstract paintings. Thru 4/13. Christminster, 336 E. 5th (475-8369).

PETER WIEHL—Paintings made of bronze, thru 4/13. Lasser, 438 E. 11th (477-0200).

DAN WOFFORD/JAMES MERRELL—New paintings by both, thru 4/20. Mokotoff, 735 E. 9th (674-4677).

SoHo and TriBeCa

WILLIAM ANTHONY/DEBRA CHASE—Satirical paintings and drawings/Mixed-media constructions. Thru 4/19. Baum, 109 Hudson (219-9854).

ANNELI ARMS—Anthropomorphic sculptures, thru 4/12. 112 Greene (966-3864).

YEE JAN BAO—Recent abstract landscape paintings, thru 4/19. Rosenberg, 115 Wooster (431-4838).

MIQUEL BARCELO—Large-scale figurative paintings, 4/12-5/3. Castelli, 142 Greene (431-6279).

GEORG BASELITZ—Four new paintings of pastoral scenes, thru 4/26. Boone, 417 W. Broadway (431-1818).

PETER A. BRADLEY—Painted steel sculpture, thru 5/7. Hirondelle, 476 Broome (925-1538).

MARCEL BROODTHAERS—John Gibson's own collection of prints and multiples by Broodthaers, thru 4/30. Gibson, 568 Broadway (925-1197).

BROTO/PETER FLETCHER—Psychological and spiritual treatments of figure and landscape in paintings by both. Thru 5/3. Germans van Eck, 420 W. Broadway (219-0717).

JANE BRUCE/JAMES HORTON—Glass works by both, thru 4/12. Glass Workshop, 142 Mulberry (966-1808).

PAOLO BUGGIANI—A series of paintings depicting Mediterranean landscapes, plus metal and wood sculptures of imaginary creatures, thru 4/26. Sander, 51 Greene (219-2200).

ALBERTO BURRI—Paintings from 1953–1986, thru 4/26. DiLaurenti, 383 W. Broadway (925-5100).

PIZZI CANNELLA—New paintings, some of which include landscapes, thru 5/1. Nosei, 100 Prince (431-9253).

DOMENICK CAPOBIANCO—Graphite drawings in a series entitled, "Ladders," thru 4/19. 55 Mercer (226-8513).

COCKRILL/JUDGE HUGHES—Collaborative paintings in a series entitled, "Family Life: The Post War Years," with cartoon-like, often obscene imagery, thru 5/3. Semaphore, 462 W. Broadway (228-7990).

GEORGE CONDO—Recent paintings that appropriate images from art history, thru 4/26. Gladstone, 99 Greene (431-3334).

RONNIE CUTRONE—New paintings, thru 4/19. Shafrazi, 163 Mercer (925-8732).

GIUSEPPE GALLO—New works, thru 4/19. Sperone Westwater, 142 Greene (431-3685).

WILLIAM FARES—Recent abstract paintings, thru 4/26. Greenwald, 181 Mott (219-1642).

KEN GOODMAN/YVONNE JACQUETTE—Paintings and drawings of the archetypal male in contemporary urban life/Paintings depicting aerial night views of Tokyo, thru 5/3. Alexander, 59 Wooster (925-4338).

JAKE GROSSBERG—Bronze wall pieces, thru 5/4. Neo Persona, 51 Hudson (406-9835).

ROBERT GROSVENOR/PETER CAMPUS—Recent sculptures/14 new landscape photographs in large and small format. Thru 4/26. Cooper, 155 Wooster (674-0766).

MICHAEL HAFFTKA—Recent figurative paintings, thru 4/17. Esman, 70 Greene (219-3044).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

ROBERT HENRY—Paintings, thru 4/26. Ingber, 415 W. Broadway (226-2221).

STANISLAV HORVATH—Paintings of strange scenes and edifices constructed according to a simplified geometry, thru 4/27. Blom & Dorn, 164 Mercer (219-0761).

SHERYL HUMPHREY—Small-scale oil paintings that depict the nighttime, outdoor activities of an American family of four, such as barbecuing, visiting the shopping mall, etc., thru 4/14. Herlin, 68 Thompson (431-8732).

ALEXIS HUNTER—Paintings of mythological beasts in landscapes, thru 4/30. Totah-Stelling, 152 Wooster (475-8330).

JOEL JANOWITZ—Abstracted landscape paintings and still-life compositions inspired by a recent trip to Italy, thru 4/26. Munroe, 415 W. Broadway (226-0040).

TOBI KAHN—Recent paintings and sculpture, thru 4/12. Viafora, 568 Broadway (925-4422).

DAVID KAPP—Recent paintings and drawings, thru 4/12. Plumb, 81 Greene (219-2007).

GRACE KNOWLTON—Sphere-shaped sculptures painted with calligraphic marks, thru 4/26. Twining, 568 Broadway (431-1830).

KOMAR & MELAMID—Large multi-panel paintings that mix historical events and autobiographical references, thru 5/10. Feldman, 31 Mercer (226-3232).

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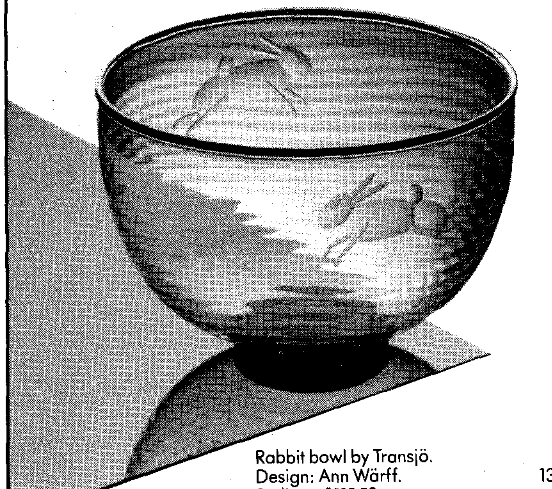

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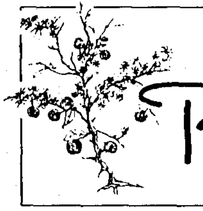

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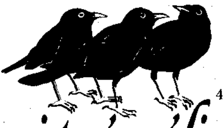

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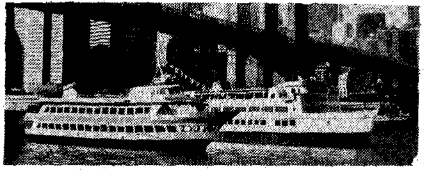

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ART

LEONARD KOSCIANSKI—Narrative paintings in which animals play out symbolic dramas, thru 26. Kind, 136 Greene (925-1200).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

GEORGE LONGFISH—Expressionistic paintings with Native American symbols, 4/9–5/3. Steinbaum, 132 Greene (431-4224).

MICHAEL LUCERO—New ceramic works, thru 4/26. Cowles, 420 W. Broadway (925-3500).

CHRIS MACDONALD—Sculpture and drawings, thru 4/26. Brown, 100 Greene (219-1060).

DAVID MACH—A sculptural installation of motorcycles suspended on common objects and children's toys, thru 4/28. Toll, 146 Greene (431-1788).

DESPO MAGONI/GARRISON ROOTS—Paintings of single figures and pairs that are about relationships and suffering/An installation, thru 4/26. Alternative Museum, 17 White (966-4444).

RUSSELL MALTZ/LINDA LEVIT—Paintings by both, thru 5/3. Condeso/Lawler, 76 Greene (219-1283).

JAY MILDER—A retrospective of paintings, works on paper, and sculpture, from 1960 to the present, thru 4/30. Green, 152 Wooster (982-3993).

GREGOIRE MULLER—New oil paintings, thru 4/30. Gruenebaum, 415 W. Broadway (966-3646).

MICHAEL OTTERSEN/KEN TISA—New paintings and sculptures, thru 5/3. Wood, 127 Spring (431-6003).

CAROLYN PARKER/WILMA PARKER—Paintings of architectural facades and interiors/Botanical paintings; thru 5/17. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat. 12-5.

ANTHONY POLIZZI—Recent wall sculpture and paintings on paper, thru 4/27. Littlejohn-Smith, 133 Greene (420-6090).

JOSEPH RAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676).

JOSEPH REBOLI—Realist paintings, of building facades and cityscapes, thru 4/13. Henoch, 80 Wooster (966-6360).

TERRY ROSENBERG—Drawings of the figure, thru 5/3. Stoler, 13 White (966-5090).

CAROLE SEBOROVSKI—Recent charcoal drawings and constructions, thru 4/19. Brandt, 568 Broadway (431-1444).

NANCY SPERO—New works on paper and collages, thru 4/19. Baer, 270 Lafayette (431-4774).

ERIC STALLER—A Volkswagen Beetle with 1,659 lightbulbs in it that flash and flicker in 23 computerized patterns, thru 4/18. World Trade Center, Tower Two lobby.

LESLIE TILLET—Early and recent paintings, thru 4/19. Rentschler, 72 Greene (925-3532).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

LENNART ANDERSON—Figure paintings from the past ten years, thru 4/19. Rotunda, Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031).

MICHAEL CHANDLER—New abstract paintings, 4/11–5/6. Ala, 32 W. 20th (741-3344).

THOMAS LAWSON—Paintings that are a synthesis of abstraction and representation, thru 5/5. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

ROBERT TERRY—Paintings of urban and pastoral landscapes, 4/10–5/4. Bernarducci, 17 E. 17th (206-7578).

ANNA GOTH WERNER—Paintings of modern architectural interiors, thru 4/27. Lincoln Center, Concourse Level (580-4673).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-8141). "The New Response: Contemporary Painters of the Hudson River," with works by Clark, Cote, Downes, Nice, Poor, Sleigh, Sullivan; thru 5/2.

C.D.S.—13 E. 75th (772-9555). "Artists Choose Artists IV," with works by Applebroog, Komar & Melamid, Michals, Morton, Soyer, Tansey, others; thru 5/3.

DAVIDSON—43 E. 78th (734-6702). Works by Buckner, Campbell, Connors, Nesbitt; thru 4/26.

GOETHE HOUSE—1014 Fifth (744-8310). Dioramas and panels depicting Nuremberg from 1835 to 1985; 4/11–6/14.

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; thru 4/12.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; thru 4/12.

MC CARRON—1014 Madison (772-1181). Works on paper from the 16th–20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

PERLOW—980 Madison (517-5858). Abstract sculpture by Henselmann, Rubin, Stein; thru 4/30.

RONIN—605 Madison (688-0188). "Kachofugetsu: The Four Seasons"—triptychs by 19th-century Japanese artists, depicting courtesans and the four seasons of the year; thru 4/12.

SCHILLAY & REYS—305 E. 63rd (355-5710). Sporting and animal paintings by Dalby, Ferneley, Hall, Wright, others; thru 4/18.

SHEPHERD—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hunt, Rossetti, others; thru 4/26.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

STONE—48 E. 86th (988-6870). Works by Baribeau, Clive, Sheehan; thru 4/30.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

PACE—32 E. 57th (421-3237). Prints by Canaletto, Piranesi, Tiepolo; 4/11–5/24.

ROSS—162 W. 56th (307-0400). Recent paintings by Abrams, Hermansader, Hilsdrew, Luce, Pugh, Torlen; thru 4/30.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionist painters, including Corinth, Feininger, Kirchner, Kokoschka, Munch, Schiele, others; thru 5/10.

East Village

KRAINE CLUB—85 E. 4th (982-7118). Works by East Village artists of all ages, including Cohen, Glazbrook, Gross, Peisley, others; thru 4/13.

9TH PRECINCT—309 E. 5th (982-7933). Paintings, sculpture, and photography by gallery artists; 4/9–5/9.

P.S. 122—409 E. 9th (228-4249). "Gallery Invitational Benefit 1986"; thru 4/27.

S.R. RAGE—430 E. 9th (460-8601). "Archeology of the Mind," with works by Liebiskind, Rakhamimov, Sharrad; thru 4/20.

SoHo and TriBeCa

ART IN GENERAL—79 Walker (219-0473). Three-dimensional works by Brock, Donegan, Hardinger, Mastrangelo, Weisberg; thru 4/26.

BASKERVILLE & WATSON—578 Broadway (925-1955). Works by Fishman, Fujita, Heeks, Humphrey, Kendrick, Komoski, Le Va, Pfaff; thru 4/26.

DAVIS—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; 5/15.

EXIT—578 Broadway (966-7745). A show of art works selected by various dealers; thru 4/26.

49TH PARALLEL—420 W. Broadway (925-8349). "A Measure of Concensus: Canadian Architecture in Transition"; thru 4/26.

KNOWLTON—153 Mercer (431-8808). Drawings by Coogan and Mussoff, constructions by von Reckling-hausen; thru 4/29.

METRO PICTURES—150 Greene (925-8335). "Signs of Painting," with works by Bickerton, Goldstein, Halley, Levine, McCollum, Miller, Robinson, Rockenschaub, Taafe; thru 4/26.

MOONMADE SPACE—229 Mott (226-2108). Works that have sexual abuse of women and children as a theme, by Johnson, Rahmani, Ramotar, Sligh, Spero; thru 4/26.

SCHIFFER—448 W. Broadway (477-5699). Works by Farrar, Garvens, Leopold, Linquist, MacNaughton, Montagna; thru 5/4.

Other

CITY—2 Columbus Circle (974-1150). Books and graphics by Cobra artists; thru 4/26.

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Drawing With Respect to Painting II," with paintings and drawings by Goodwin, Marden, Murray; thru 5/9.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art,"with works by Byars, Chand, Colette, McCoy, Parker, Pereire, Pisani, Saret; 4/13–6/15.

303—303 Park Ave. South (477-4917). New works by Acconci, Dwyer, Mullican; thru 4/20.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of doors in Haiti, thru 5/4. Z, 328 E. 11th (473-0009).

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

JOHN COPLANS/HERBERT LIST—Nude self-portraits-/Surrealistic photographs, thru 4/26. Pace/MacGill, 11 E. 57th (759-7999).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored photographs of Japan, circa 1870–1890; thru 4/18.

ALAN GOVENAR—Photographs that document the vast scope of contemporary tattoo art; thru 4/13. Ex Voto, 93 E. 7th (982-1169).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

PATRICIA LAMBERT—Still-lifes of metal machinery, thru 4/30. Ledel, 966-7659).

LARTIGUE—Photographs from 1904 to 1980, thru 5/10. Staley-Wise, 177 Prince (777-1590).

ARTHUR LIEPZIG—Photographs that document Jewish life around the world, including a recent series of Ethiopian Jews in Israel, thru 4/12. Henry Street Settlement, 466 Grand (598-0400).

JANICE MEHLMAN—Painted silver prints of architectural interiors, thru 4/26. Forum, 1018 Madison (772-7666).

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from Peter B. Kaplan's book, "High on New York," of views of New York taken from dangerous heights, thru 4/28/"Richard Morris Hunt and New York"—original architectural drawings and photographs from the American Institute of Architects Foundation, thru 4/30.

PRAKAPAS—19 E. 71st (737-6066). "Masterworks of Modernist Photography," with works by Bayer, Burchartz, Henri, Ray, Rodchenko, Steiner, Vasarely; thru 4/26.

SARAH PRENTISS—Photographs of the salmon fishing community in the San Juan Archipelago, thru 4/19. A.I.R., 63 Crosby (966-0799).

MILTON ROGOVIN—Photographs of the Lower West Side in Buffalo, N.Y., thru 4/26. Wolf, 30 W. 57th (586-8432).

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

NEAL SLAVIN—Color photographs made with Polaroid's 20" x 24" camera, of people at work and leisure in the United Kingdom, thru 4/19. ICP/Midtown, International Paper Plaza, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–4. $1 admission.

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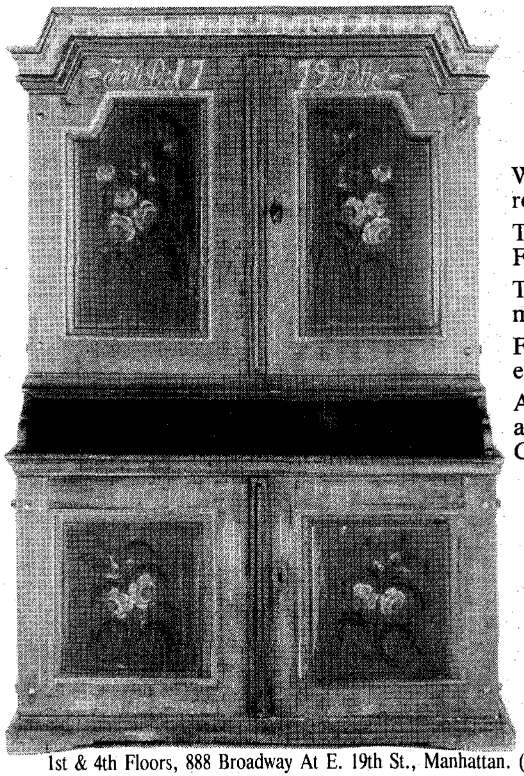

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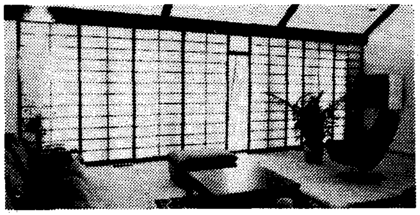

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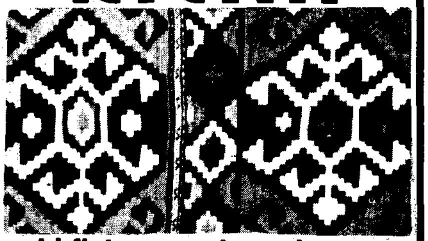

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ART

W. EUGENE SMITH—A retrospective of master prints by this photojournalist, thru 5/4. ICP, 1130 Fifth (860-1777) Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 adm.

HARVEY STEIN—Photographs of artists, 4/9–5/10. Neikrug, 224 E. 68th (288-7741).

ARTHUR TRESS—Color cibachrome prints in a series entitled, "Presidential Cabinet," thru 4/26. Twining, 568 Broadway (431-1830).

JOHN YANG/MARK FELDSTEIN—Panoramic photographs of Innisfree Garden in Millbrook, N.Y./Ten triptychs. Thru 4/18. Pfeifer, 568 Broadway (226-2251).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 4/11 at 8: Penny Arcade, Kim X and Maggie Siena; 4/12 at 8: Diane Torr and Anthony Stafford. $7.

FRANKLIN FURNACE—112 Franklin (925-4671). 4/11–12 at 8:30: Ron Littke and Benita Abrams in "18 Revelation Court." $5.

LA MAMA E.T.C.—74 A E. 4th St. (475-7710). 4/9–20 (except Mon.) at 7:30: Meredith Monk's "Acts From Under and Above." Tues.–Thurs., Sun., $15; Fri.–Sat., $20. 4/10–13 at 9: Marta Renzi, Harry Roseman, and Daniel Wolff's "Soft Sell." $8.

LIMBO—647 E. 9th (228-3000). Thurs.–Sun., 4/11–5/11, at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet." $10 (previews 4/9–10; $8).

P.S. 122—150 First Ave. (477-5288). 4/11–13 at 9: "New Stuff,' with performances by Maria Cutrona, Betsy Hulton, Gus Solomons and Viveca Vasquez. $6.

SCHOOL OF VISUAL ARTS—209 E. 23rd (679-7350). 4/9 at 12:30, 4/10–11 at 8: The Reductive Flood Theater. Free.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20 . . . Variations On A Theme: Collaged Sculptures by Rhoda Sherbell; thru 4/24 . . . Through a Master Printer: Robert Blackburn and the Printmaking Workshop; thru 5/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Tony Cragg: Menschenmenge; thru 4/14 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5 . . . Curator's Choice: The Arts of Central Africa; thru 6/30.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Memphis/Milano; thru 4/13 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Iditarod: Sled Dog Racing in the North; thru 4/12.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27 . . . Charles Seliger; thru 5/18 . . By the Muse Inspired; thru Nov.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930–1950; thru 4/27 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 4/27 . . . The Architecture of Richard Morris Hunt; thru 8/15 . . . Gothic and Renaissance Art in Nuremberg; 4/12–6/22. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Discovery: James Dean: The Television Work; thru 4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 4/27 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900–1960; thru March . . . Large Drawings; thru March . . . Richard Serra: Sculpture; thru 5/13 . . . Projects: Win Knowlton; thru 4/22 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru

12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Light as a Feather; thru 4/12 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2 . . . 161st Annual Juried Exhibition; 4/8-5/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Women, Men, and Children Working As Artists; 4/12-6/12 . . . "Sots Art," 4/12-6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . Niagara: Two Centuries of Changing Attitudes, 1697-1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . Landmarks in English Literature; thru 4/16 . . . Extraordinary Years; thru 4/30 . . . Designs in Jazz By David Stone Martin; 4/7-6/14. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17 . . . A Brush with Shakespeare: The Bard in Painting, 1780-1910; thru 4/12. **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

SOCIETY OF ILLUSTRATORS MUSEUM—128 E. 63rd (838-2560). Mon.-Fri. 10-5; Tues. 10-8. Admission free.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/15 at 10 & 2: Important Jewels. On view from 4/10. Note: Free lecture 4/8 at 7: Intellectual Toys: Collecting Popular Science 1500-1900 by Jonathan Snellenberg. **East,** 219 E. 67th St. (606-0400). 4/10 at 10: Antique and Fine Jewelry. On view from 4/5. 4/15 at 10 & 2: American Furniture, Paintings, and Decorative Objects. On view from 4/11.

DOYLE—175 E. 87th St. (427-2730). Next sale 4/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/10 at 10:15: Chinese Snuff Bottles. On view from 4/5. 4/10 at 2, 4/11 at 10:15 & 2: Chinese Works of Art. On view from 4/5. 4/12 at 2: English Furniture. On view from 4/5. 4/15,16 at 10:15 & 2: Magnificent Jewelry. On view from 4/10.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

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Wednesday, April 9

LITTLE ORCHESTRA SOCIETY CHAMBER ORCHESTRA, Dino Anagnost conductor; harpsichordist Kenneth Cooper. Schoenberg's Chamber Symphony No. 1; Wagner's *A Siegfried Idyll*; Copland's *Appalachian Spring*; Falla's Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, Violoncello. Alice Tully Hall at 8. $10–$25.

ANDRES SEGOVIA, guitarist. Works by Handel, Mendelssohn, Tchaikovsky, others. Avery Fisher Hall at 8. Stage seats only.

JOHN BROWNING, pianist. Mozart, Beethoven, Rachmaninoff (Sonata No. 2, original version, 1913). Carnegie Hall at 8. $5–$12.

CAROL WINCENC, flutist, wih harpsichordist Robert Levin, soprano Dawn Upshaw, violinists Todd Phillips and Naoko Tanaka, violist Nardo Poy, cellist Marcy Rosen, bassist Alvin Brehm. Works by J.S. Bach, C.P.E. Bach, W.F. Bach. 92nd Street Y at 8. $7.50–$10.

YOSEF YANKELEV, violinist, with pianist Dinah Smirnov. "Russian Jewish Tradition Past and Present." Israel Kremen (world premiere), Saminsky, Engel, Seter, Achron, others. Merkin Concert Hall at 8. $8.

ADIRONDACK CHAMBER PLAYERS, with soprano Rosalind Rees, pianists Roger Kellaway and Russell Miller, violinist Dale Stuckenbruck. New Music for Young Ensembles, by John Downey (N.Y. premiere), David Sartor (N.Y. premiere), Vaughan Williams, Sondheim, Kellaway. Carnegie Recital Hall at 7:30. $10. A "Donor Dinner" evening, $35 (595-2298).

EILEEN ZOVLUCK, guitarist. Works of Bach, Turina, Berkeley, Villa-Lobos. Mannes College of Music, 150 W. 85th St., at 8. Free.

EMERSON STRING QUARTET/POMERIUM MUSICES—Works of Brahms, Josquin. Church of the Holy Trinity, 316 E. 88th St. (533-0008), at 8. Benefit for Mobilization for Survival. $8.

NANCY SCHMIDT, soprano/**ELISENDA FABREGAS,** pianist, with oboist Marsha Heller, pianist Dolores Modrell. Bach, Schubert, Chausson, Soler, Falla, Fabregas. Faculty recital, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

BALTIMORE IMPROVISATION ENSEMBLE—Federal Hall, 26 Wall St., at 12:30. Free.

MARTY GROSZ, guitarist-vocalist/**DICK MELDONIAN,** saxophonist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

HAN UWE HEISCHLER, organist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

MARCIA ECKERT, pianist. Faculty recital, Hunter College, Park Ave. and 68th St., Room 1527 North, at 8. Free.

NOEL LEE, pianist. Works of Debussy. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JULIUS GROSSMAN ORCHESTRA—Works of Mozart, Elgar, Dvorak, Mendelssohn, Schubert, Dinicu. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

Thursday, April 10

NEW YORK PHILHARMONIC, Christopher Hogwood conductor; flutist Paige Brook, bassoonist Judith LeClair. Mozart: Symphony No. 35, "Haffner," Movements 1, 2, 3; Andante for Flute; Serenade for Winds, K. 388; Divertimento for Strings, K. 136; Bassoon Concerto; Symphony No. 35, Movement 4. Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

ORCHESTRA OF ST. LUKE'S, Trevor Pinnock conductor-harpsichordist; mezzo-soprano Tatiana Troyanos. Haydn's Symphony No. 93; Overture to Handel's *Samson*; Mozart concert arias; aria from Handel's *Giulio Cesare*; Bach's Harpsichord Concerto in d. Carnegie Hall at 8. $12–$20.

WAVERLY CONSORT, Michael Jaffee director; Ben Peck, sacbut, and the Wavely Consort Motet Choir. "Just Josquin": Motets, chansons, frottole, sacred and secular music. Alice Tully Hall at 8. $15.

COMPOSERS FORUM—A retrospective concert, with music by Luening, Schuman, Thomson, Beeson, Copland, Simons, Wigglesworth. Carnegie Recital Hall at 8. $9.

CONCERTS PLUS—"Harping on It": harpist Annette Jolles, clarinetist Jerry Kirkbride, Jubal Trio, Corky Hale Trio, New World String Quartet; Martin Bookspan host. Tournier, Senleches, Ellington, Ravel, Wagenseil, Schickele, Jolles-Joplin. Merkin Concert Hall at 8. $12.

TRIO SONNERIE: violinist Monica Huggett, violist Sarah Cunningham, harpsichordist Mitzi Meyerson. Works by Jenkins, Byrd, Schmelzer, Biber, Leclair, Forqueray, Rameau. Metropolitan Museum at 8. $10.

RACHMAEL WEINSTOCK, violinist/**ARTUR BALSAM,** pianist. Mozart, Beethoven, Strauss. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SCHOLARSHIP STUDENTS of the Hebrew Arts School. Instrumental works by Jewish composers. Merkin Concert Hall at 1. $7.

HEAVENLY REST DAY SCHOOL FACULTY AND FRIENDS—A family concert, with soprano Barbara Lindow, flutist Gretchen Pusch, violinist Akiko Hirose, violist Aaron Picht, cellist David Heiss. Bach, Ibert, Roussel, Mozart. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 7. $5.

LONDON CHORALE, a 45-voice choir, David Coleman conductor. Brahms, Bruckner, Ravel, others. Trinity Church, Broadway at Wall St., at 1. Free.

JANETTE CARRIGAN, organist. Eben's *Faust Symphony*. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

JOSHUA BREAKSTONE AND HIS JAZZ BAND—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

TONIGHT BY BERNSTEIN—Singers Doris Holloway, Carolyn Marlow, Jim Fredericks, J.T. Cromwell; pianist Gary Hammond. Songs from Bernstein's musicals. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest, baritone Ben Holt. Haydn's String Quartet in C; Beethoven's Folk Songs for Voice and Piano; Barber's *Nocturne*, *I Hear an Army*, and three songs. Dvorak's String Quartet, Op. 105. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

BARGEMUSIC—Violinist Ik-Hwan Bae; cellist Gary Hoffman, violist Paul Neubauer, pianist Joseph Villa. Handel-Halvorsen's Passacaglia for Violin and Viola; Brahms's Sonata in e; Dvorak's Piano Quartet, Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

JULIUS GROSSMAN ORCHESTRA—See 4/9. Today at Rockaway Park Center, 121-16 Rockaway Beach Blvd., Queens, at 1. Free.

STUDENT RECITAL—An informal pillow-and-chair concert. Brooklyn College Levenson Theater, Flatbush and Nostrand Aves. (718-434-1900), at 5:30. Free.

Friday, April 11

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; pianist Emanuel Ax. Reich's *Three Movements for Orchestra* (N.Y. premiere); Schoenberg's Piano Concerto, Op. 42; Dvorak's Symphony No. 6. Carnegie Hall at 8. $12–$20.

NEW YORK PHILHARMONIC—See 4/10. Today at 2.

CHAMBER MUSIC SOCIETY—See 4/10 for program. Tonight at Alice Tully Hall at 8. $15.

DA CAPO CHAMBER PLAYERS, with mezzo-soprano Elaine Bonazzi. Selections from Schoenberg's *Pierrot Lunaire*, without *sprechstimme*; Cowell's Three Songs, set to Langston Hughes (world premiere); Adolphe's *Dream Dance* (N.Y. premiere); *Pierrot Lunaire*, with *sprechstimme*. Carnegie Recital Hall at 8. $9.

BROOKLYN PHILHARMONIC, Lukas Foss condcutor; soprano Christine Schadeberg. New Music From Europe: Boulez's *Derive*; Kurtag's *Messages of the Late R.V. Troussova* (N.Y. premiere): Saxton's *Processions and Dances* (U.S. premiere); Norgaard's *Prelude and Ant Fugue With a Crab Canon* (N.Y. premiere); Ruders's *Wind-Drumming* (U.S. premiere). Cooper Union, Third Ave. and 7th St. (718-636-4120), at 8. $7.50.

PIMPINELA, duo from Argentina. Radio City Music Hall at 8. $20, $22.50.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Pheroze Mistri conductor; violinist Ruth Waterman. Beethoven's "Coriolan" Overture; Mendelssohn's Violin Concerto; Dvorak's Symphony No. 9, "From the New World." Trinity School, 101 W. 91st St. (206-0438). $9.

GALIMIR STRING QUARTET—Works by Loeb, Haydn, Dvorak. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

NEW YORK CORNET & SACBUT ENSEMBLE, with Trio Chanteclaire and organist Robert Barrows. Music for the Easter season, by Praetorius, Isaac, Senfl, others. St. Michael's Church, Amsterdam Ave. between 99th and 100th Sts. (222-2700), at 8. $7.

VOICES OF THE AMERICAS—Blues From the Delta to Chicago, with James "Son" Thomas, Cedell Davis, Carey Bell Blues Band, with Lurrie Bell. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

ARMENIAN MUSIC ENSEMBLE—Folk and troubadour music. Altschul Auditorium, School of International Affairs, Columbia U., Amsterdam Ave. and 117th St. (362-3366), at 8. $8.

FACULTY RECITAL—Music for oboe, soprano, flute, harmonica, others, by Bach, Chopin, Quantz, Martin, Villarini. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

DAVID NOON, composer. Music including some world and N.Y. premieres, performed by students, alumni, and faculty members. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

FRANCES GUTZWILLER, pianist. Haydn, Beethoven, Ravel, Chopin. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

MUSIC FOR MOBILIZATION—Violist Kim Kashkashian, flutist Marya Martin, harpist Emily Mitchell. Works of Bach, Debussy, Ravel. Church of the Holy Trinity, 316 E. 88th St. (533-0008), at 8. A benefit. $8.

CELESTIAL BANQUET—Music by Messiaen, including *Quartet for the End of Time.* Calvary Church, 61 Gramercy Park North, at 11 p.m. Free.

ANDREW COOPERSTOCK, pianist. Lincoln Center Library at 4. Free.

DAVE SEAR, folksinger. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

ALLEN TOUSSAINT, pianist. "Dodger Blues." The Arts at St. Ann's, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

HUDSON RIVER SLOOP SINGERS—Town House on the River, benefit for N.Y.C. Friends of *Clearwater.* 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $8.

SOUTHERN EXPOSURE, Rodolfo Alchourron leader. LaGuardia Community College, 31-10 Thomson Ave., L.I.C., Queens (718-626-8511), at 8. $4.

ARI EISINGER, guitarist-blues singer. The Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, April 12

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; flutist Jean-Pierre Rampal. Schwantner's *A Sudden Rainbow* (N.Y. premiere); C.P.E. Bach's Concerto in d for Flute and Strings; Schubert's Symphony No. 9, "The Great." Carnegie Hall at 8. $12–$20.

NEW YORK PHILHARMONIC—See 4/10.

WAVERLY CONSORT—See 4/10.

PIMPINELA—See 4/11.

DA VINCI PLAYERS—Mozart songs for soprano; Beethoven's String Trio Op. 9, No. 3; Faure's Quartet, Op. 15. Carnegie Recital Hall at 8:30. $7.50.

IK-HWAN BAE, violinist, with pianist David Oei. Works of Hindemith, Beethoven, Chausson, Schoenfield, others. Merkin Concert Hall at 8. $15.

LIEDERKRANZ FOUNDATION SCHOLARSHIP AWARDS—Singers and pianists. Alice Tully Hall at 2. $7.

EMERSON STRING QUARTET—Mendelssohn's Variations and Scherzo, Op. 81; Ravel's Quartet in F; Beethoven's Quartet in B-flat, Op. 130, with Grosse Fuge. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $2, if available, at door.

TRINITY MASS, by James Yannatos (N.Y. premiere), the composer conducting. Harvard-Radcliffe Orchestra, Back Bay Chorale, Brooklyn Boys Chorus, Harvard-Radcliffe Collegium Musicum, Harvard Glee Club, Radcliffe Choral Society, soloists Lucy Shelton, Milagro Vargas, Jon Humphrey, Sanford Sylvan, Robert Honeysucker, and Mike Wallace narrator. Text based on writings of Einstein, Churchill, Eisenhower, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

KAYE BALLARD, JULIUS LAROSA, MIKE RENZI TRIO, and others. Benefit concert for the 92nd Street Y School of Music. At the Y, at 8. $25–$50.

IBRAHIM TATLISES, Turkish singer. Madison Square Garden, Felt Forum, at 8. $20–$40.

ROBERT NOLAND, pianist. Carnegie Recital Hall at 5:30.

VOICES OF THE AMERICAS—See 4/11.

RICHARD SPENCER, violist, with **CARLOS BAPTISTE,** violinist/**BRADLEY PFALLER,** pianist. Turtle Bay Music School Auditorium, 244 E. 52nd St., at 8. $5.

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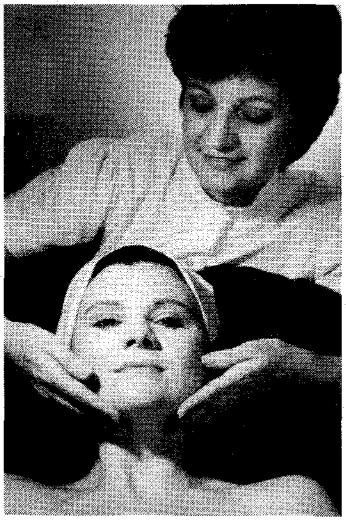

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BROSS TOWNSEND TRIO, with Kym Lawrence. A tribute to Duke Ellington. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BALTIMORE IMPROVSATION ENSEMBLE—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

WALTER AND AUDREY LANDINGS, bass and piano. "A Date With the Duke." Citicorp Atrium, Lexington Ave. and 54th St., at 5. Free.

JAMES R. LAWSON, carillonneur. "Halley's Comet": This is the day the comet is closest to earth, and the bells will peal to help protect the earth and its people, in accordance with a papal decree in 1456. Music by Purvis, Mussorgsky, Devos, and "Ding, Dong, the Witch is Dead," from *The Wizard of Oz.* Riverside Church, the Drive at 122nd St., at noon. Free.

CHAMBER MUSIC—Flutist Paula Robison, pianist Jean-Yves Thibaudet, bassoonist Frank Morelli, oboist Douglas Boyd. Music of Poulenc. BAM at 8:30. $9.

DR. JOHN—"Dodger Blues." The Arts at St. Ann's, St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

BROOKLYN PHILHARMONIC—See 4/11 for program. Tonight at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100).

JEWISH ARTS FESTIVAL—Singer Bettina Paley, Broadway and cabaret songs, with comedian Stanley Burns. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, at 8. $7.

Sunday, April 13

AMERICAN SYMPHONY ORCHESTRA, John Mauceri conductor; pianist Jose Feghali. Prokofiev's *Overture on Herbrew Themes*; Brahms's Symphony No. 3 in F; Beethoven's Piano Concerto No. 3. Carnegie Hall at 3. $6–$18.50.

I MUSICI, with harpsichordist Maria Teresa Garatti, violinist Federico Agostini. Handel's Concerto Grosso in F; Bach's Concerto for Harpsichord and Strings in g; Mozart's Divertimento for Strings, K. 137; Vivaldi's *The Four Seasons*. Avery Fisher Hall at 3. $8–$15.

MURRAY PERAHIA, pianist. Works by Beethoven, Schumann, Tippett, Chopin. Avery Fisher Hall at 7:30. $9–$17.50.

CHAMBER MUSIC SOCIETY—See 4/10 for program. Today at 5, at Alice Tully Hall. $15.

ROBERT SCHRADE, pianist. "A Continuum of Keyboard Music Spanning Four Centuries." Works by Gibbons, Liszt, Scriabin, others. Alice Tully Hall at 8. $15, $25.

ALISON HALE, flutist, with the Portland String Quartet, harpsichordist Wendy Young, pianist John Forconi. Telemann, Muczynski, and a new transcription by Ms. Hale for flute and string quartet of Beethoven's Septet, Op. 20. Merkin Concert Hall at 3. $8.

AN DIE MUSIK—"The Painter's Music, the Musician's Art." In collaboration with Frankenthaler, Hockney, Motherwell, Noland. Beethoven, Bach-Mozart, Mozart, Schubert. Merkin Concert Hall at 8. $10.

MARIANNE SCHROEDER, pianist (N.Y. debut). Stockhausen, Vogel (U.S. premiere), Lehmann (world premiere), Feldman. Carnegie Recital Hall at 5:30. $7.50.

CHAMBER ORCHESTRA, Alexander Schneider conductor. Haydn's Symphonies Nos. 51, 67, 89. New School, 66 W. 12th St. (741-5689), at 2. $8.

LESLIE AMPER, pianist. Messiaen, Mozart, Griffes, Beethoven. Carnegie Recital Hall at 2. $7.50.

RHONDA LARSON, flutist. Carnegie Recital Hall at 8:30.

HERBIE MANN, flutist/**HANK CRAWFORD/JIMMIE METCALF**—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$25.

RICHARD GOODE, pianist. Beethoven sonatas. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., near 194th St., at 2. $6.50.

COMPOSER SERIES—Steven Antonelli, electric/acoustic ensemble, with vocals. Soldier String Quartet, elecric music. Scott O'Brien, synthesizers and drum machine. Wharton Tiers, multi-keyboards. La Galleria Second Classe, 6 E. 1st St. (505-2476), at 3:30. Contribution.

CHIEFLY CHAMBER MUSIC, Nyela Mueller conductor. Mozart, Britten. JASA, 40 W. 68th St. (724-3200), at 2. $1.

ARMEN DONELIAN QUARTET—Citicorp Atrium, Lexington Ave. at 53rd St., at 5. Free.

WYNTON MARSALIS QUARTET—The trumpeter, with

Marcus Roberts, Bob Hurst, Jeffrey Watts. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $12–$15.

CHAMBER MUSIC—See 4/12. Today at 2.

BARGEMUSIC—See 4/10. Today at 4.

BACA/BOARD OF EDUCATION PIANO COMPETITION—Young players perform. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

RON SADOFF, pianist. Bach, Beethoven, Chopin, Persichetti, Mozart. Faculty recital, Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300), at 3. $6.

CONCERTS IN CHURCHES AND TEMPLE SPACES—The **Andy Statman Klezmer Orchestra,** an "evening of commitment to Soviet Jewry." Metropolitan Synagogue, 40 E. 35th St., at 7:30. $10 . . . **Breuckelen Brass Quintet.** Bach, Ewald, Jack End, and a new work by Steven Knight. St. Jacobi, 5406 Fourth Ave., Brooklyn at 4. Free . . . **Brick Church Choir.** Schubert and Brahms. Park Ave. at 91st St., at 3. Donation . . . **Julius Grossman Orchestra.** See 4/9 for program. Today, at St. Rose of Lima, 130 Beach 84th St., Rockaway, Queens, at 2. Free . . . **New York Trumpet Ensemble,** with guest bass-trumpeters and trombonists, Edward Carroll director. "A Venetian Afternoon." Music by Fantini, Gabrieli, Vivaldi, others. Holy Trinity, 316 E. 88th St., at 3. $6 . . . **Omega Ensemble.** Works by Gershwin and Barber. Fifth Avenue Presbyterian, at 55th St., at 2. $3 donation . . . **Sarah Davol and Friends.** Music of Colonial America, or music by Continental composers describing the era: Rameau, Telemann, Bach, others. Early Music at St. Ignatius, West End Ave. and 87th St., at 8. $5 . . . **Village Chamber Orchestra/Village Chamber Singers,** Dirk-Holger Bambeck conductor. Handel, Stravinsky, Britten, Hindemith, Haydn. Rutgers Presbyterian, 236 W. 73rd St., at 7:30. $5 . . . **Walter Hilse,** organist. Bach, Hilse, Bolcom, Dupre. Gustavus Adolphus Lutheran, 155 E. 22nd St., at 5. $5 . . . **William K. Trafka,** organist. St. Bartholomew's, Park Ave. and 50th St., at 4. $3.

Monday, April 14

LEONARD HINDELL, bassoonist, with guest string and wind instrumentalists. Chamber music by Handel, Beethoven, Mendelssohn, Hindemith, Francaix. Merkin Concert Hall at 8. $9.

EUGENIE RUSSO, pianist (N.Y. debut). Works by Brahms, Bartok, Ravel, Gershwin. Carnegie Recital Hall at 8. $8.

JEFFREY BIEGEL, pianist (N.Y. debut). Works of Beethoven, Brahms, Liszt, Scriabin, Rachmaninoff, J. Strauss/Schulz Eveler. Alice Tully Hall at 8. $8.

SALUTE TO MUSIC—Queens junior high school student orchestra and chorus. Carnegie Hall at 7:30. $4.50–$7 (718-596-6193).

LOIS V VIERK, composer. "Odd Names," featuring works for eight cellos, for four accordions, for four bassoons, et al. "Bands on the Run," at DTW's Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

BOB ROMAN-STEPHEN CALIA DUO—Original New Jazz by the saxophone-flute pair. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 8. $5.

DORIAN WIND QUINTET—Faculty concert, Hunter College Playhouse, Lexington Ave. and 68th St., at 8. $5.

MARY ANN HART, mezzo-soprano /**DENNIS HELMRICH,** pianist. Songs by Ives, Respighi, Flanagan, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PETER MALINVERNI QUARTET—Citicorp Atrium, Lexington Ave. and 53rd St., at 5. Free.

Tuesday, April 15

NEW YORK PHILHARMONIC, Martin Turnovsky conductor; mezzo-soprano Marilyn Schmiege, pianist Rudolf Firkusny, Werner Klemperer narrator. New York Choral Artists. Martinu's *Memorial to Lidice*; Novak's *Dido*; Dvorak's Piano Concerto. Avery Fisher Hall at 7:30. $6–$30.

PHILADELPHIA ORCHESTRA, Kurt Masur conductor; pianist Walter Klien. Schubert's Overture to *Rosamunde*; Mozart's Piano Concerto No. 27; Mussorgsky's *Pictures at an Exhibition.* Carnegie Hall at 8. $12, $16.

TOKYO STRING QUARTET, with oboist Heinz Holliger. Haydn's Quartet in D; Schumann's Quartet in a; Boccherini's Quintet in D; Mozart's Quartet in F and Adagio in C. 92nd Street Y at 8. $12.50–$17.50.

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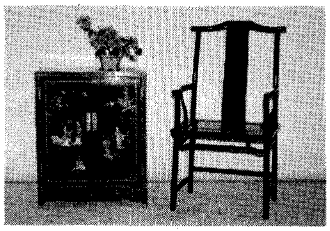

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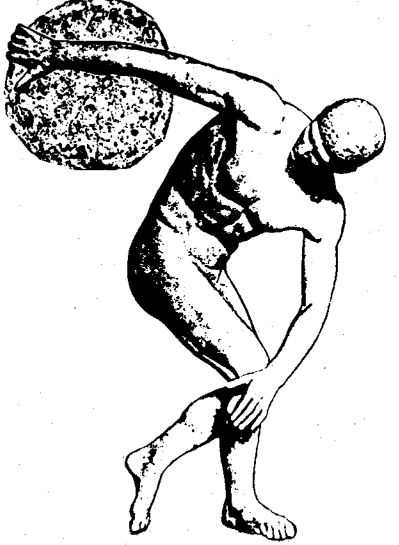

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MUSIC & DANCE

JEFFREY SIEGEL, pianist. Chopin program. Carnegie Recital Hall at 8. $10.

CALLIOPE, A RENAISSANCE BAND, with soprano Julianne Baird, lutenist Stanley Charkey. Italian and English music. Merkin Concert Hall at 8. $8, $10.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—Works by Berio, Carter, Schoenberg, Wolpe. Symphony Space at 8. $3.

BARRY SALWEN, pianist. Sonatas by Roger Sessions. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

AKIKO UENAMI, soprano, with pianist Kaziko Hayami. Japanese art songs. Nippon Club, 145 W. 57th St. (581-2223), at 1:30. Free.

MANNES CONTEMPORARY ENSEMBLE/MANNES PERCUSSION ENSEMBLE—Works by Cage, Crumb, Lifchitz, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LOIS V VIERK—See 4/14.

DEANNA LEE, violinist/**VIVIAN UENG,** pianist. Music by Mozart, Franck, Sarasate. Trinity Church, Broadway and Wall St., at 12:45. Free.

NOREEN GREY TRIO—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

BARBARA KELLER, LOIS FEINBERG, duo-pianists. Lincoln Center Library at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 4/7, at 8: Verdi's *Aida*, Levine conducting; Tomowa-Sintow, Cossotto, Pavarotti, Quilico. 4/8 at 8: Bizet's *Carmen*, Levine conducting; I. Jones, Andrade, Lima, Devlin. 4/9 at 7: Verdi's *Don Carlo*, Stivender conducting; Millo, Verrett, Ciannella, Nucci, Morris, Kavrakos. 4/10 at 6:30: Wagner's *Parsifal*, Levine conducting; Kathryn Harries (debut), Hofmann, Estes, Talvela, Mazura, Robbins. 4/11 at 8: *Carmen*, Levine conducting; Ewing, Malfitano, Popov, Devlin. 4/12 at 1: *Don Carlo*; same as 4/9 (broadcast, WQXR). 4/12 at 8: Verdi's *La Traviata*, Fulton conducting; Daniels, Lima, Clark. 4/13 at 8: Pension Fund benefit concert: Levine, Te Kanawa, Domingo, the Met chorus and orchestra. $100, $150. 4/14 at 6:30: *Parsifal*; same as 4/10, except Gail Gilmore (debut) for Harries.

Other

UNA COSA RARA, by Vicente Martin y Soler, a contemporary of Mozart. Vineyard Opera Shop, James Kurtz conductor. 309 E. 26th St. (683-0696). 4/11–27; Fri., Sat. at 7:30; 4/13, 27 at 3; 4/20 at 6. $12.

TALES OF HOFFMANN, by Offenbach. Amato Opera, 319 Bowery (228-8200). 4/11, 12, 19, 26, 5/3, 10 at 7:30; 4/13, 20, 27, 5/4, 11 at 2:30. $10.

THE HAUNTED CASTLE, by Stanislaw Moniuszko. Bel Canto Opera, William B. Williams conducting. Joan of Arc School Theater, 154 W. 93rd St. (986-2290). 4/12, 19 at 8; 4/20 at 3. $15.

WILD GARDENS OF THE LOUP GAROU, by Carman Moore, poetry by Ishmael Reed and Colleen McElroy. After Dinner Opera Co., at Lincoln Center Library, 4/14 at 4. Free tickets necessary (477-6212).

LIGHT OPERA OF MANHATTAN—*H.M.S. Pinafore*, by Gilbert and Sullivan, 4/9–20. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends).

LA SERVA PADRONA, by Pergolesi, Judith Edwards director. Nicholas Roerich Museum, 319 W. 107th St. (781-2494). 4/13 at 3. Free.

NEW CHAMBER OPERAS—*The Yellow Wallpaper*, by Miriam Gerberg, libretto by Judy McGuire. Also the world premiere of Bergsma's *The Murder of Comrade Sharik*. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 4/10, 11, 12 at 8; 4/13 at 2. $5.

DANCE

The Joffrey Ballet

NEW YORK STATE THEATER—Through April 20. Tickets $7–$35. 4/8 at 8: *Birthday Variations, Round of Angels, Love Songs, Rodeo.* 4/9 at 8: *Forgotten Land, Confetti, Passage, Jeu de Cartes.* 4/10 at 8: *Kettentanz, Force Field, Les Patineurs.* 4/11 at 8: *Arden Court, Secret Places, Untitled, Light Rain.* 4/12 at 8: *Birthday Variations, Round of Angels, Force Field, Rodeo.* 4/13 at 2: *Kettentanz, The Heart of the Matter, Offenbach in the Underworld.* 4/13 at 7:30: *Birthday Variations, Untitled, Love Songs, Light Rain.* 4/15 at 8: *Italian Suite, The Heart of the Matter, Jeu de Cartes.* 4/16, 17, 18, 19 at 8; 4/20 at 2 and 7:30: *Romeo and Juliet.*

Paul Taylor Dance Company

CITY CENTER—Through April 27. $10–$36. 4/8 at 7, 4/11 at 8: *Diggity, Nightshade, A Musical Offering.* 4/9 at 8: *Equinox, Snow White, Junction, Sunset.* 4/10, 15 at 8: *Arden Court, . . . Byzantium, Ab Ovo Usque Ad Mala (From Soup to Nuts).* 4/12 at 8: *From Sea to Shining Sea, Runes, Mercuric Tidings.* 4/13 at 3: *Roses, Last Look, Esplanade.*

Murray Louis Dance Company

JOYCE THEATER—Through April 20. Tickets $17. 4/8, 16, 17 at 8; 4/20 at 7:30: *Revels, Continuum, Frail Demons, Four Brubeck Pieces.* 4/9, 10, 15, 18, 19 at 8; 4/13 at 7:30: *Schubert, Figura, Hoopla!* 4/11, 12 at 8; 4/13, 20 at 2: *A Stravinsky Montage, Porcelain Dialogues, Re-Enter Pierrot, The Station.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Tomov Yugoslav Folkdance Ensemble.** 30-some dancers, wearing authentic costumes, in some old favorites and premieres. 4/9, 11 at 8; 4/13 at 2 . . . **Dinizulu and His African Dancers, Drummers, & Singers.** 4/10, 12, 13 at 8.

Other

AN EVENING OF PREMIERES, by Janet Panetta, Frey Faust, Richard Allen, Paula Mann, Jane Setteducato, others. Middle Collegiate Church, 50 E. 7th St. (228-8108). 4/10–13 at 8. $6.

ART BRIDGMAN/MYRNA PACKER—"Primate Songs." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/7 at 8. $7.

FINIS JHUNG'S CHAMBER BALLET USA—Program includes N.Y. premiere of Tudor's *Sunflowers.* Also *La Favorita*, a pas de deux from *Flames of Paris, Isle, Napoli Divertissement.* Symphony Space. 4/10, 12 at 8; 4/11 at 7:30; 4/13 at 3. $10.

GATHERING WOOD, dancers, musicians, visual artists. New works by Jesse Duranceau, including world premieres. Washington Square Church, 135 W. 4th St. (874-6676). 4/14, 15 at 8. $8.

HARTFORD BALLET—An untitled world premiere, N.Y. premieres of "Souvenirs" and "Murmurs of the Stream." Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 4/12 at 8; 4/13 at 2. $8–$16.

JAZZ/TAP ENSEMBLE—"Tone Poem," "Spoon River," "Blues Suite," "Jam With Honi," others. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 4/12 at 8:30. $9–$12.

JIM SELF—World premiere of "The Mozart Pieces." Schonberg Theater, 219 W. 19th St. (924-0077). 4/10–12, 17–19 at 8; 4/13, 20 at 3. $7.

JUNE ANDERSON DANCE COMPANY—"Womb of Clay," "The Sea Shell." The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 4/11 at 9; 4/12, 13 at 8. $7.

LEE NAGRIN/SKY FISH ENSEMBLE—A new work, "Bone Orchard." Silver Whale Gallery, 21 Bleecker St. (677-9250), to 4/13. Wed.–Sat. at 9; Sun. at 3. $10.

NEW STUFF—Choreography by Maria Cutrona, Betsy Hulton, Gus Solomons, Viveca Vasquez, plus a film by Jeff McMahon. P.S. 122, 150 First Ave. and 9th St. (477-5288). 4/11, 12, 13 at 9. $6.

NEW YORK CITY TAPWORKS, with live jazz. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 4/9 at 2. $8.

1000 YEARS OF JAZZ—A jazz/tap revue with the "original hoofers" and the Legends of Jazz. Lehman College Center, Bedford Park Blvd. West, Bronx (860-8833). 4/13 at 3. $10–$14.

RISA JAROSLOW AND DANCERS—U.S. premiere of "Rate of Exchange"; also "Fine Line" and "Heartthrob." St. Mark's Church Danspace, Second Ave. at 10th St. (924-0077). 4/10–13 at 8. $7.

OTHER EVENTS

NTERTAINING IDEAS—Top ticket this week: **Broadway Applauds Lincoln Center,** 4/14 at 8 at Avery Fisher Hall, will throw the spotlight on such performers as Bea Arthur, John Cullum, William Daniels, Ken Howard, Shirley Jones, Cleo Laine, Hal Linden, Charlotte Rae, Christopher Reeve, together with the 60-piece Broadway Symphony Orchestra and a chorus of 100 show gypsies, all in a "montage of Broadway show-stoppers," from *Showboat* to *Song and Dance*—Jim Dale doing "Trouble in River City" should be one standout. It's a benefit for all of Lincoln Center's performing constituents; tickets: $35–$200 for show only; others include various gala doings, at $500 and $1,000 (877-1800, ext. 530) . . . NYU's Center for French Civilization and Culture will celebrate **Samuel Beckett's 80th birthday** with a week of lectures (4/7, 8, 11, all at 8, various venues), readings (poetry 4/9 at 8, among others), an exhibit of photos (4/7–13, at La Maison Francaise, 16 Washington Mews), film and video (4/8–11, noon and 3, same place); all these are free. 594-2826 for more information on other events . . . **The King's Men,** Brooklyn's own Shakespeare troupe, will help celebrate the borough 4/13 at 3, with a Renaissance-style, somewhat "condensed" performance of *The Winter's Tale* that focuses on the themes of love and faith. The actors play several roles each, with choreographed costume changes "staged" for the audience to watch. At the Prospect Park Picnic House, P.P.W. and 5th St. $5 . . . The **Alternative Museum,** which is known for its music as well as its art programs—artists and performers and musical genres from all over the world—is tossing itself a benefit cum tenth-anniversary party, 4/11 at 8. $25 admission brings perks like free concert admission and exhibition catalogues. At the party, the Uptown Atomics will play for dancing, and there'll be champagne, a cake, and more. At 17 White St. (966-4444).

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; contingents of clowns and comics and showgirls; the Flying Vazquez team, Miguel and Juan, in their record-making quadruple somersault; America's Wade Burck and the rare white Royal Bengal and gold Siberian tigers, and many more. Tickets $6.50–$10.50, with discounts for children at some performances. Show times just ahead: 4/9, 16, 18 at 1:30 and 7:30; 4/10, 17 at 10:30; 4/11 at 1:30; 4/12, 19 at 10:30, 2:30, 7:30; 4/13, 20 at 1 and 5:30.

SPRING LAUNCHINGS—We've borrowed **South Street Seaport Museum**'s own calendar head for some seasonal events. Begin at the Seaport 4/12, 13 with a weekend of activity: You can help put things in shipshape order for spring by working on some restoration projects, and then take a behind-the-scenes tour and enjoy a chowder supper (latter just for all busy volunteers). Family fun includes face-painting, kids' safety-week activities, abbreviated performances of *Beehive* (Sat. at 12:30) and *Mummenschanz* (Sun. at 12:30). Also on Sun., at 2: Marie Brooks Dance Theatre in "We Are the Children of the World"; each day, clowns, the Cowboy Mike Safety Show, mimes, and more; 669-9400, for volunteer information . . . It's **Wildflower Week at the Brooklyn Botanic Garden,** beginning 4/12, and on that day at 1:30 and 3, there are films and a Gardening With Wildflowers workshop (718-622-4544). Sun. you can hear an illustrated talk at 2:30, and on both days at 1 you can take a free tour of the grounds. More news, next issue . . . A **plant sale at Wave Hill,** W. 252nd St. and Independence Ave., the Bronx (549-2055), features bloomers from the Learning Center, including button ferns and spider plants. Date is 4/13, 1–4 . . . Learn a few new facts about **viticulture and horticulture with the Friends of the Parks,** 4/11 at 7:30, at the cafeteria of "the glass and granite showplace," 101 Park Ave. at 40th St. "at the three white birch trees"—isn't that a springy "where to meet" tip? The program spotlights vineyard expertise in France and Germany in a slide lecture by Bill Novak, and then he'll switch topics and do another on La Tete d'Or, a major but little-known park in Lyons. The evening begins with a bit of socializing, at 6:30. $1 (473-6283) . . . **Garden Design: A Plantsman's Approach,** an illustrated talk by Marco Polo Stufano, is set for 4/10 at 6:30, at the National Academy of Design, 5 E. 89th St. (549-3200 to reserve); $8.

FOR AN APRIL CALENDAR—Just in time for the season comes the **Big Apple Boat Show,** 4/9–13 on Pier 2 in Brooklyn, right across the East River from the South Street Seaport, minutes from the Brooklyn bridge. Big and small boats will be on view, as well as accessories, and side attractions are live marine visitors from the Aquarium and a Coast Guard ice-breaker for touring. Wed. 6–10:30; Thurs.–Sat. noon–10; Sun. noon–7. $5.50; seniors $4.50, children $2 . . . How about this for a real flight of fancy (if your tax refund is sizable, that is)—Air France is offering a **Halley's Comet Chase via the Concorde,** for a mere $1,499. Date is 4/13; phone 725-1046 to see how many seats are left . . . A **benefit auction for contemporary crafts,** the Empire State State Crafts Alliance to be specific, is on at Steuben Glass, Fifth Ave. at 56th St., 4/10, 6:30–8:30. "Eighty-six for Eighty-six" will put on the block 86 works by New York artists, including jewelry, handpainted kimonos, and floor lamps. $50 admission includes a cocktail reception (289-5247) . . . Another benefit, this for **Columbia: A Magazine of Poetry and Prose,** at the West Side YMCA, 5 W. 63rd St., 4/10 at 8. Tickets $7 at the door, or $5 in advance, at the Y or at Columbia's Dodge Hall. The readers: Jay McInerney, Toni Morrison, Nicholas Christopher, Jorie Graham, Daniel Halpern . . . Ch. Marjetta National Acclaim, the Pointer that won Westminster, will turn up for the annual **purebred dog show** of the Manhattan Savings Bank, Madison Ave. and 47th St., daily 4/7–11, noon–1:30. Drop in and meet the Petit Bassett Griffon Vondeen and the lovable wrinkled Shar Pei . . . An informal **White Elephant Auction & Antique Sale,** with a wide selection of bric-a-brac, arts and crafts, jewelry, and clothing, is on at Agudath Shalom Temple, 3714 18th Ave., Brooklyn; 4/12, 8:30 for viewing, the auction at 9:30. Beneficiary: Lenore Kane Freedman Memorial Group of the American Cancer Society.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOURS—"Architects at Work," five tours of architects' offices. 4/15 at 1: Gwathmey Siegel & Associates. $8 (935-3960).

NEW YORK WALK-ABOUT—4/13, two tours, each offered twice, at 11 a.m. and 2 p.m. **Lower East Side, Home of Immigrants;** meet on S.W. corner of Chrystie and Grand Sts. **Stuyvesant Square/Gramercy Park, Islands of Gentility;** meet on N.W. corner of E. 14th St. and Third Ave. (582-2015 weekdays, 914-834-5388 evenings, weekends).

GREENWICH VILLAGE—A walk with Adventure on a Shoestring (265-2663). 4/12 at 3, meet on S.W. corner of 8th St. and Fifth Ave. $5.

GREENPOINT—A walk with the Brooklyn Historical Society (718-624-0890), which includes the Astral Apartments, the Civil War *Monitor's* birthplace, the Polish neighborhood, and more. 4/12 at 1, meet at Greenpoint Savings Bank, Manhattan Ave. and Collyer St. $5.

LONG ISLAND VANDERBILT MOTOR PARKWAY, a 7-mile round-trip hike with Alley Pond Environmental Center, Queens (718-229-4000), led by Queens historian Robert Miller, who specializes in old and new transporation history. 4/12 at 11 a.m., meet at the Parkhouse near the tennis court in Alley Pond Park, off Winchester Blvd. and Union Tpke. $2.

HISTORIC QUEENS VILLAGE—A walk with the Queens County Farm Museum (718-793-6694). 4/13, 2–4. Free.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. These, 4/13: **Artist Hospitality,** East Village galleries; 1–3; $13 . . . **Inside the New York "Times"—History of the Press;** includes other journalistic sites and a trip to the "Times" press room; 11–4; $10 . . . **Governors Island**—a ferry ride to the Coast Guard headquarters; 10:45 a.m.; $13 . . . **Riverbank picnic and walk:** take along a lunch, and see how Central Park divides East and West sides; noon; $8 . . . **Brooklyn's Gold Coast, Bay Ridge**—business district, shops, galleries; 11 a.m.; $8 . . . **Illustrious Women: video and theater**—visit with Doris Chase, Roberta Sklaar, others; 4; $10.

HARLEM SIGHTS & SOUL I—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 4/12 (rain date, 4/19); ride takes in Strivers Row, Morris-Jumel Mansion, other sites, and lunch at Sylvia's (cost not included). Meet at 8:45 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

BROOKLYN BIRD CLUB—Pine, yellow, and pine warblers in Prospect Park. 4/13 at 8 a.m., meet at Grand Army Plaza entrance to the park. Free (718-788-4677).

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the *Andrew Fletcher*, Sat. and Sun. at 10, noon, 2, and 4. Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship *Wavertree,* and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

GRAND CENTRAL TERMINAL—Tour of the building by the Municipal Art Society. Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—**Alley Pond Environmental Center,**228-06 Northern Blvd., Queens (718-229-4000): 4/12 at noon, a walk and talk about insect behavior. $2; meet at Woodland Nature Center. Wetland walks, Sun. at 1, and second Wed. each month at 10 a.m.; $1. Woodland walk, first Wed. at 10 a.m.; $1 . . . **Wave Hill,** 252nd St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15. Free with admission.

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OTHER EVENTS

for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 4/12 at noon, a sketching walk at the Bronx Zoo (beginners welcome). Meet at Boston Rd. entrance, near E. 180th St. $1 (876-6688, to find out what to take).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $14 without transportation, $23 with; rental available. Reservations required. 4/12, L.I. South Shore. 4/13, N.J. farm country.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 4/9 at 7:30, 4/10 at 1 vs. Kansas City; 4/11 at 7:30, 4/12 and 13 at 1:30 vs. Milwaukee. $3–$9.75 . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 4/14 at 1:35 vs. St. Louis. $4–$9.50.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 4/11 at 8 vs. Detroit. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 4/9 at 7:30 vs. Boston. $6–$17.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 4/12, Excelsior Handicap; 4/13, Bold Ruler.

CHILDREN

THE BIG APPLE CIRCUS (Prospect Park, Brooklyn; 212-860-7320). Ringmaster Paul Binder re-creates the intimacy and artistry of the European circuses of the 19th century, with clowns, trapeze acts, elephants, and tumblers. 4/15–18 at 11 and 7; 4/19 and 20 at 12:30 and 4; 4/21 at 11 and 4. Adults, $8–$12; children, $6–$10.

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215). 4/11 at 4: A selection of picture books will be read in French. Preregistration required. $1.

THE BUDDING BUSINESS is beginning, so explore trails for plants and ask questions at Alley Pond Environmental Center (228-06 Northern Blvd., Douglaston, Queens; 718-229-4000). 4/9 and 4/12 from 1–3. Ages 4–6 only. $2.50–$3.50.

COLDEN CENTER (Queens College, Flushing; 718-544-2996). 4/9 at 11 and 1: "Musign," a revue in sign language, dance, and mime. Free.

FAIR MEANS OR FOUL, A FRACTURED FAIRY TALE at Third Street Music School Settlement (11th St. between Second and Third Aves.; 777-3240), performed by After Dinner Opera Company. 4/13 at 1 and 3. Adults, $4.50; children, $2.50.

AMERICAN SALUTE TO MISS LIBERTY presented by the Little Orchestra Society of New York at Avery Fisher Hall (874-2424), with music by Bert Konowitz conducted by Dino Anagnost, featuring a chorus of 300 children. 4/12 at 11 and 1. $8–$18.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 4/27. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Marko, additional lyrics by Marko and Michael Colby, direction by Dinah Gravel. 4/12 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—4/11 and 4/12 at 11 and 1: "Rumpelstiltskin," by Paul Vincent Davis. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun., through 6/21. $4.

LONG-RUNNERS— Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Abatar and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—4/12, from 1 to 2:30: "The Most Ancient of Trees"—create books and stories on the trees of your imagination with poet Richard Lewis (must reserve). 4/13 at 2 and 3: "Music That Tickles the Funny Bone"—join in the singing with musician Shirley Keller . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri 10:30 a.m. and 12 noon; Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976), several series of nature programs will be held for parents and kids, on different weekdays. Free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—[illegible]hibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—[illegible] games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 4/12 and 13 at 1:30 and 3:00: "Carnival Games"—create your own game of chance, based on medieval carnival games at a parent/child workshop. 4/12 at 2: Storyteller Susan Danoff will entertain with folk stories from around the world ($1 with museum admission). Hours: Wed.– Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103r St.; 534-1672)—4/12 at 1:30: "Aladdin and His Magic Lamp," by the Royal Puppet Theatre ($2.50). 4/[illegible] at 2:30: "A Children's Introduction to [illegible]merican [illegible] Music," sung by Dave Sear and Debbi[illegible] [illegible]h $3 [illegible] lowing all Sat. shows, at 2:40, [illegible]re [illegible] Touch" demonstration, in which chil[illegible] antiques (butter churn, ice skates, cradle, f[illegible], etc.) ($1). Hours: 1–5, closed Mon. Free

BROOKLYN CHILDREN'S M[illegible]UM (145 Br[illegible]ve.; 718-735-4400)—4/1[illegible] at 5:30: "T[illegible] Ways of Wings"—play a card game that teach[illegible] [illegible]bout wings and flight. 4/11 at 2: "Dining Insect Style"—handle plants that insects eat. 4/12 at 10: "Video Club," an introduction to video equipment and technology. 4/12 at 1:30 and 3:30: "Jeremy and His Jungle Adventure," by Puppets to Go. 4/13 at 3:30: "Insects Are Forever"—a talk and demonstration on insects past and present. 4/14 at 3:45: Visit the greenhouse. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—4/12 at 1 and 3: "Children's Chants and Games," a film that details the richness of different cultures in various playground games and chants. 4/13 at 1 and 3: "Americans," a film in which ethnic children discuss their feelings about prejudice and what makes them American. Hours: Weekends 10–5. $2.

AMERICAN MUSEUM OF NATURAL HISTORY (CPW at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. Natural Science Center: Tue.–Sat. 10:30–12:30, 1:30– 4:30. Adults, $3; children, $1.50.

NEW YORK AQUARIUM (W. 8th St., Brooklyn: 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M) AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M) AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M) AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M) No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M) AE, CB, DC.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M) AE, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M) AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M) AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–9 p.m. **(I-M) AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M) AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M) AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I) AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M) AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M) AE, DC, MC, V.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M) AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: car

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bonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–-midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oys ters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

ER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:00. Closed Sun. **(M)** **AE, MC, V.**

AL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

RUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

UESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

INO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

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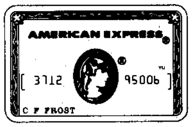

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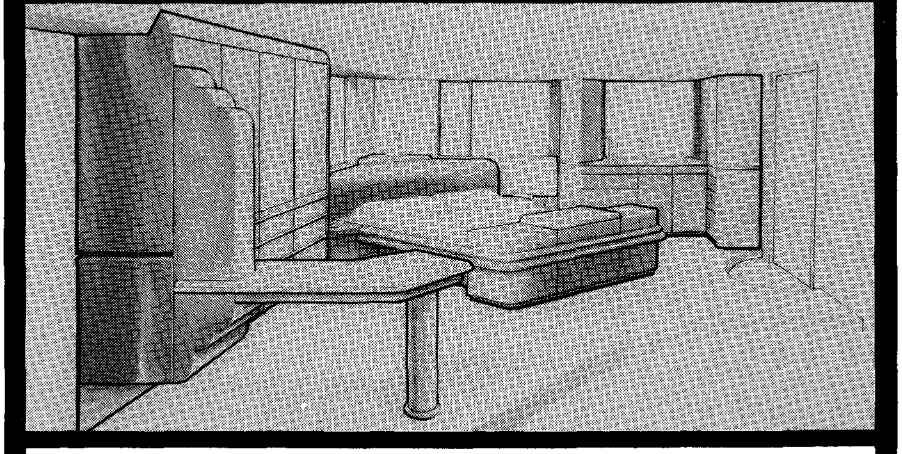

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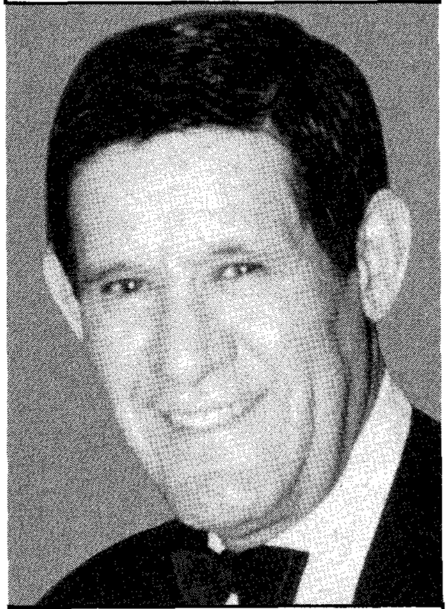

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ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Ca ual. Continental. Spcls: rack of lamb, fresh fish, tapa Res. sug. L Tues.–Fri. noon–3. D only Tues.–Su 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M** **AE, MC,**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Le ington & Third Aves., in Citicorp Bldg., 37 3367. Casual. Italian. Spcl: fettuccine Alfredo. Re sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M** **AE, CB, DC, MC,**

AMBASSADOR GRILL—One United Nations Plaza 44th St., in U.N. Plaza Hotel, 702-5014. Dress op American. Spcls: tartare of 2 salmons, Maryland cra cakes, roast loin of lamb magdalena, Dover sole. Re sug. B daily 7–11. L daily noon–2:30. D daily 6–1 Br Sat. noon–2:30. Champagne buffet Br Su 11:30–2:30. Prix fixe L & D. Piano bar 5:30–mid night. **(M)** **AE, CB, DC, MC,**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48t St., in the Hotel Inter-Continental, 755-590 Jacket required. Continental. Spcls: grilled lambchop with rosemary, escalope of red snapper with spinac leaves, Nova Scotia smoked salmon. Res. sug. B dail 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:3 Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukha ra. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from

6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

AKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D

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ENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

ETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

ROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

AFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

AFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

ARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

ENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—7 W. 47th St., 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. **(I)** **AE.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.—Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

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TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal Classical French. Spcls: cervelas de volaille aux truffes blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V**

LE PATIO—118 W. 57th St., in the Hotel Parke Meridien, 245-5000. Casual. American/French Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V**

LE TRAIN BLEU—1000 Third Ave., at 59th St., i Bloomingdale's, 705-2100. Re-creation of Frenc railway dining car. Casual. Nouvelle cuisine. Res. sug L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. Hig tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt French. Spcl: rognons de veau sauté moutarde. Res sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15 Complete L & D. Closed Sun. **(M)** **AE**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les mèdaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11–4. D Sun.–Thurs. 4–1:20, Fri.–Sat. 4–3:20 a.m.. Pianist Tues.–Sat. **(I)** **AE, CB, DC, MC, V.**

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TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

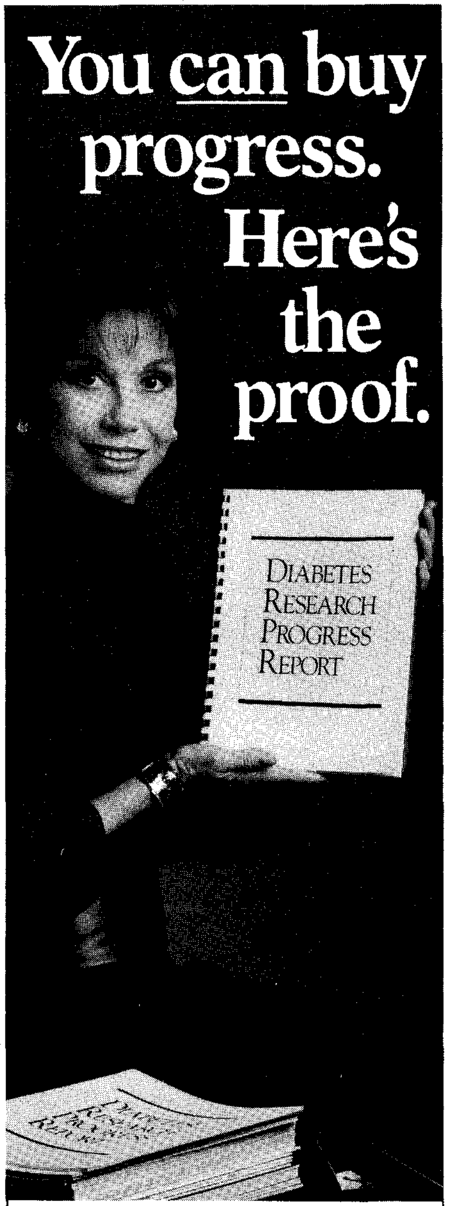
ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only 5–11 daily. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**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KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Thur. 3–11:30, Fri. to 9, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St. 595-7996. Casual. Italian/Tuscan. Spcls: Pappardell alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight Private parties for 50. **(M)** **AE, CB, DC, MC, V**

PARIS MILANO—568 Amsterdam Ave., bet 87th–88th Sts., 874-2742. Casual. French/Italian Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts. 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D Spec. D 5–6:30. **(M)** **AE, DC, MC, V**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73r Sts., 873-9400. Casual. Regional American. Spcls seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:00, Sun 10:30–4:00. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet 80th & 81st Sts., 496-6280. Casual. American. Spcls roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st Sts., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

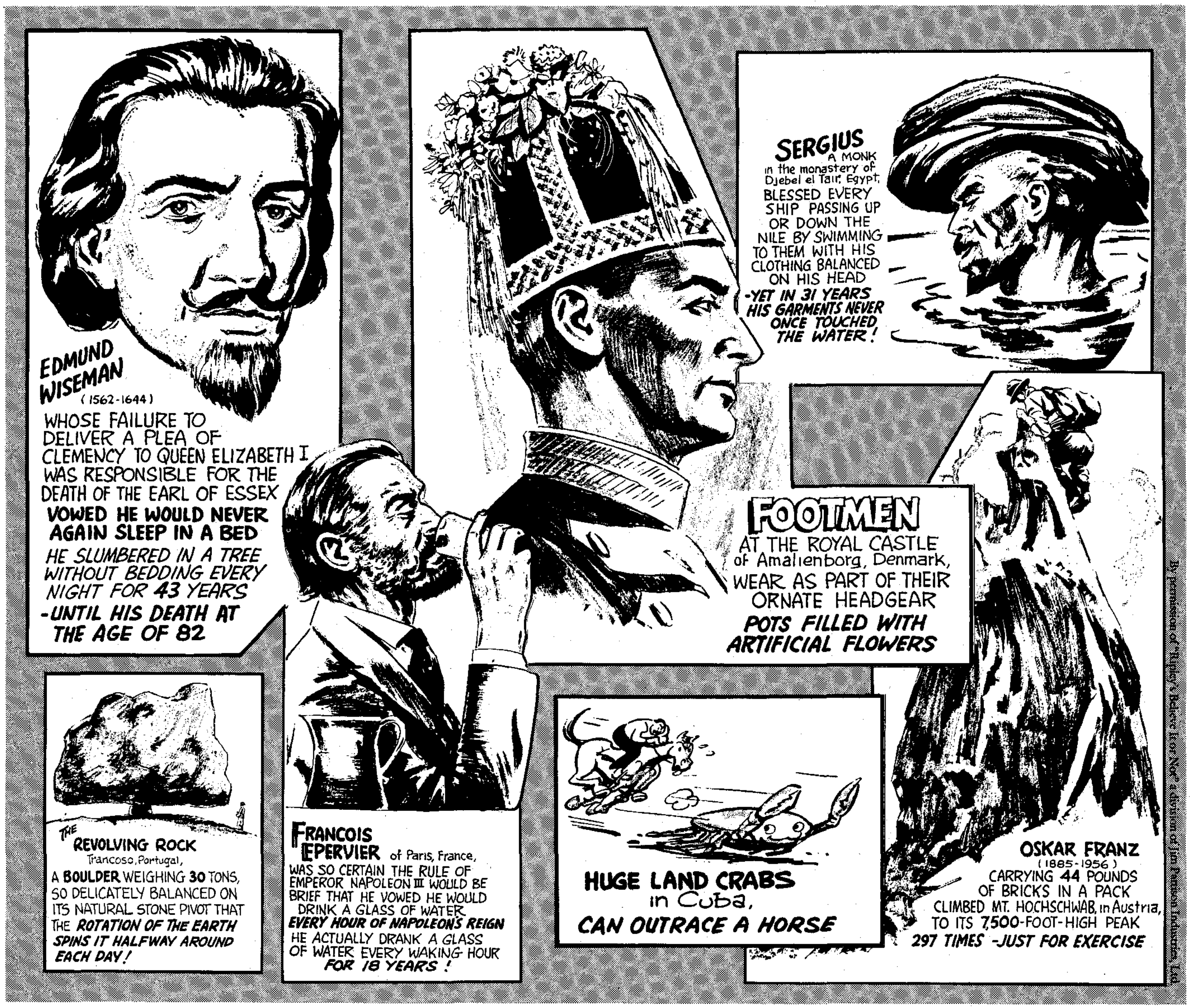
ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**


EDMUND WISEMAN
(1562-1644)
WHOSE FAILURE TO DELIVER A PLEA OF CLEMENCY TO QUEEN ELIZABETH I WAS RESPONSIBLE FOR THE DEATH OF THE EARL OF ESSEX
VOWED HE WOULD NEVER AGAIN SLEEP IN A BED
HE SLUMBERED IN A TREE WITHOUT BEDDING EVERY NIGHT FOR 43 YEARS
-UNTIL HIS DEATH AT THE AGE OF 82
SERGIUS A MONK in the monastery of Djebel el Tair, Egypt,
BLESSED EVERY SHIP PASSING UP OR DOWN THE NILE BY SWIMMING TO THEM WITH HIS CLOTHING BALANCED ON HIS HEAD
-YET IN 31 YEARS HIS GARMENTS NEVER ONCE TOUCHED THE WATER!
FOOTMEN
AT THE ROYAL CASTLE of Amalienborg, Denmark,
WEAR AS PART OF THEIR ORNATE HEADGEAR
POTS FILLED WITH ARTIFICIAL FLOWERS
THE REVOLVING ROCK
Trancoso, Portugal,
A BOULDER WEIGHING 30 TONS, SO DELICATELY BALANCED ON ITS NATURAL STONE PIVOT THAT THE ROTATION OF THE EARTH SPINS IT HALFWAY AROUND EACH DAY!
FRANCOIS EPERVIER of Paris, France,
WAS SO CERTAIN THE RULE OF EMPEROR NAPOLEON III WOULD BE BRIEF THAT HE VOWED HE WOULD DRINK A GLASS OF WATER
EVERY HOUR OF NAPOLEON'S REIGN
HE ACTUALLY DRANK A GLASS OF WATER EVERY WAKING HOUR FOR 18 YEARS!
HUGE LAND CRABS in Cuba,
CAN OUTRACE A HORSE
OSKAR FRANZ
(1885-1956)
CARRYING 44 POUNDS OF BRICKS IN A PACK CLIMBED MT. HOCHSCHWAB, in Austria, TO ITS 7,500-FOOT-HIGH PEAK
297 TIMES -JUST FOR EXERCISE

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/9, Carla White. 4/10, Jeremy Bacon & Cameron Brown. 4/11,12, Barry Harris Duo. 4/13, Carol Flamm. 4/14, Kevin Lutke Duo. 4/15, Marie McAuliffe Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 4/9, The Rhythm Bandits; Lynne Robyn. 4/10, Margaret Dorn. 4/11, Polly Holiday. 4/12, Dean Friedman. 4/13, Never Mind. 4/14, Perry Mason Loses. 4/15, comedy nite with mc Carl Guerra. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 4/13, Joe Williams & His Trio. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 1 a.m. 4/15–20, Billy Eckstine. 4/15, Bill Cosby. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. *Just Once*, musical by Melanie Mintz, directed by Sam Ellis. Tues.–Thurs at 8, Fri.–Sat. at 7:30 & 11, Sun. at 7:30. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 4/12, Red Mitchell and Benny Aronov. 4/13, Red Mitchell & Lee Ann Ledgerwood. 4/14–19, Ron Carter & Steve Kuhn. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/9, Kathryn Farmer. 4/10–12, Mal Waldron. 4/13, George Schutz. 4/14, Bob Neloms & Ted Ross. 4/15, Stephanie Crawford & Any Duncan. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 4/13, The Slide Hampton Quartet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 4/10, The Nashville Bluegrass Band. 4/12, Out to Lunch. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 4/13, 15–20, pop-jazz singer Astrud Gilberto. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 4/10, Jim McNeely. 4/11,12, John Hicks. 4/13, Gene Adler. 4/15–17, Walter Norris. **Upstairs:** 4/11 at 8, Celeste with Michael Orland; followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 4/12 at 8, Marc DeNoel with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 4/9–12, 10–3 a.m., singer Judy Niemack with Mitch Stein and John Goldsby. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun., 10–3, Jay Leonhart. Mon., 10–3 a.m., Stan Edwards Trio. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 4/9, Super Singers Series with Cookie Watkins. 4/10, Tom Russell; Surreal McCoys. 4/11, Mike Corbin; Tiger Lily. 4/12, Greg Trooper; Shane Gang. 4/13, NYC Soul Band. 4/14, Evolution. 4/15, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 4/12, pianist Hilton Ruiz with Major Holley on bass. 4/13,14, pianist Esther Blue. 4/15–19, pianist John Hicks with Mickey Bass on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/26, singer Barbara Cook with pianist Wally Harper and John Beal on bass, Tues.–Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/11,12, Kid Creole & the Coconuts. 4/17, Divine. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 4/13, Art Blakey and the Jazz Messengers. 4/15–20, Dirty Dozen Brass Band. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 4/12, singer Peggi Blu, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 4/9, John Mooney. 4/10–12, Buster Poindexter. 4/13, Lew Willie and the Snapdragons. 4/14, Carl & the Passion; The Upstartz. 4/15, Draher and Dilea. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/10, "Generations of Jazz" Showcase featuring Clark Terry, Michael Mossman and Doc Cheatham. 4/14, Oscar D'Leon and his Orchestra; Jose Alberto and his Orchestra with guest soloist Steve Turre. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 4/13, "The Two Franks" Quartet featuring Frank Foster and Frank Wess. 4/15–20, George Coleman Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 4/9–13, Bucky Pizzarelli and Tiny Grimes. 4/14,15, Steve Solis. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 4/10, pianist Walter Norris with Harvie Swartz on bass. 4/11, pianist Ronnie Matthews with Lisle Atkinson on bass. 4/12, pianist Walter Norris with Lisle Atkinson. 4/13–20, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/9, Rick Danko. 4/10, The Drifters. 4/11,12, Dr. John & Pinetop Perkins. 4/14,15, John Mayall. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 4/9,11, Soozie Tyrell and the Saddlites. 4/10, Showcase. 4/12, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 4/13, Carrie Snow. 4/15–20, Richard Belzer. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 4/13, David Strassman and "Chuck Wood," Steve Rizzo, John Mulrooney, Wayne Cotter and Danny Curtis. 4/14–20, John Mulrooney. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 4/9, magician Imam and comedian Terry Day. 4/10, magician Torkova and comedian Terry Day. 4/11, 6th Anniversary Show with New York's Best 12 Magicians. 4/12, magician Devlin and juggler Tony Duncan. 4/14, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 5/10, The Cerrati Trio with Bob Renino, Vince Nicosia, and singer-pianist Tommy Furtado. **AE, CB, DC.**

LAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.-Sat from 9, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra. **AE, CB, DC, MC, V.**

RIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

HE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

EGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

'OSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 4/9, Mario Rivera & the Salsa Refugees. 4/10, Tropicana. 4/11,12, Pe De Boi. 4/15, Claudio Roditi. 4/16, Michigan & Smiley. **AE, CB, DC, MC, V.**

CABARET

'HE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie . . . Thru 4/26, singer-actress Karen Akers, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11 . . . Mon. at 8, Ballroom Briefs, a revue . . . Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

:AFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.-Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

:HIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

'REDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 4/20, singer Andrea McArdle, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 4/11, 12,18 at 7:30, Leigh Clarkgranville. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 5/11, singer Sylvia Syms celebrates *An Affair With Astaire,* Tues.-Thurs. at 9:30, Fri.-Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/19, singer-pianist Michael Feinstein, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Beg. Thru 6/28, Bobby Short Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. &

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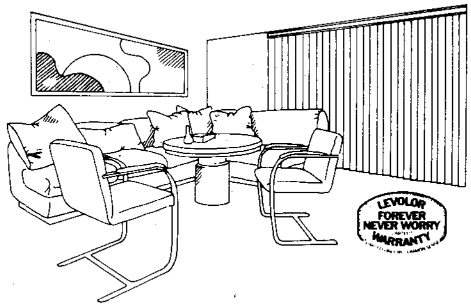

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12-4 LUNCH 7 DAYS 11-4 BRUNCH SAT & SUN 5-12 DINNER MON-SAT

Tues. **The Promenade:** Piano bar with pianist singer April Chestner every Tues. & Thurs.–Sun from 7–midnight, Mon. & Wed. pianist Betsy Hirscl takes over. Every Mon.–Fri. from 3–7, pianist Spence Glanz, and Sat.–Sun. Steve Montgomery alternate with Jim Jordan and Roland Granier de Lafayette **Pursuits:** Nightclub with video entertainment anc dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m. Sat. 9–4 a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianis Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat 9:30–1:30 a.m. **AE, CB, DC, MC, V**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7– a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000 **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–1(p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30 Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld plays Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. Thru 4/26, Thurs.–Sat. at 8:30, Julie Kurnitz: *Hot Flashes of 1986* . . . Thru 5/3, *Living Color,* a musical by Scott Warrender, directed by Susan Stroman, starring Davis Gaines, Jason Graae, Nancy Johnston and Faith Prince, Tues., Wed. at 8:30, Thurs.–Sat. at 11, Sun. at 5. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 4/9,13, Charles Lindberg & Lisa Hall. 4/10,17, Exa Louise. 4/11, Florence Irving; Charles Lindberg & Lisa Hall. **AE.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Berri Blair entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., April 9

3:00/WNCN—Soler: Sonata for Harpsichord in f-sharp; **Glazounov:** Qt for Saxophones in B-Flat, Op. 109.

WNYC—Early recordings by Maurice Chevalier.

4:04/WQXR-AM/FM—Schumann: "Manfred" Ov; **Lumbye:** Amelie Waltz.

5:00/WNCN—C. P. E. Bach: Sonata for Flute Solo in a; **Brahms:** "Academic Festival" Ov.

6:00/WNCN—Ravel: Introduction & Allegro; **Moskowski:** Valse in E, Op. 34, #1.

7:04/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto #1 in F; **Wagner:** *Siegfried:* Forest Murmurs.

8:00/WNYC—The New Jersey Symphony Orchestra. **Bach:** St. Anne Fugue; **Foss:** Baroque Variations.

8:05/WQXR-AM/FM—Mozart: Two Marches in D; **Bartok:** Cto for Orch.

9:00/WNCN—Chopin: Andante Spiniato & Grande Polonaise, Op. 22; **Enesco:** Prelude for Violin, Op. 9.

Thurs., April 10

3:00/WNCN—Mozart: Adagio for English Horn & Strings in C; **Shostakovich:** Cto for Piano #1 in c, Op. 35.

WNYC—Tippett: Sym #3; **Ireland:** Piano Cto; **Britten:** *Sinfonia da Requiem.*

4:04/WQXR-AM/FM—Prokofiev: Piano Cto #1 in D-Flat; **Schumann:** 5 Pieces in Folk Style: #2, #3, #4.

5:00/WNCN—Wagner: *Tristan and Isolde:* Prelude; **Handel:** Cto Grosso in C, "Alexander's Feast."

6:00/WNCN—Haydn: Piano Trio in E-Flat; **Corelli:** Sonata for Violin & Continuo in F, Op. 5, #4.

7:03/WQXR-AM/FM—Musical Chemistry. Giora Feldman, clarinetist, with guitarists Jeffrey Israel and Manny Katz, double-bassist Richard Sarpola.

8:00/WNYC—The Chamber Music Society of Lincoln Center. With mezzo-soprano Jan DeGaetani, harpist Osian Ellis. **Pachelbel:** Canon for 3 Violins & Continuo in D; **Schubert:** Fantasie for Violin & Piano in C, Op. 159.

8:05/WQXR-AM/FM—Haydn: *The Creation:* Part I (Oratorio); **Auric:** Ov.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Lynn Harrell, cello, and Rudolf Firkusny, piano. **Janacek:** *Fairy Tale;* **Beethoven:** Sonata for Piano & Cello in g, Op. 5, #2.

Fri., April 11

3:00/WNCN—Mendelssohn: Qt #4 in e, Op. 44, #2; **Schumann:** Novelette in F, Op. 21, #1.

WNYC—Orff: *De Temporum Fine Commedia.*

4:04/WQXR-AM/FM—R. Strauss: Horn Cto #1 in E-Flat; **Frescobaldi:** Toccata in G.

5:00/WNCN—Haydn: Piano Trio in A; **Various:** French Dances at Versailles.

6:00/WNCN—Sibelius: *Oceanides,* Op. 73; **Chopin:** Ballade #3 in A-Flat, Op. 47.

7:04/WQXR-AM/FM—Boccherini: Qnt #4 for Guitar & Strings in D; **Debussy:** Rhapsody for Saxophone & Orch.

8:00/WNCN—Beethoven: Sym #5 in c, Op. 67; **Sor:** Introduction & Variations on a Theme by Mozart, Op. 9.

WNYC—The Opera Box. Opera & the history of singing in the 20th century.

8:05/WQXR-AM/FM—Haydn: Minuets, #1–#4; **Stravinsky:** *The Rite of Spring.*

9:00/WNCN—Great Performances. **R. Strauss:** *Elektra* (Rysanek, Ligendza, Lorand, Varnay, Beirer, Fischer-Dieskau, Bohme, Greindl, Vienna Phil Orch/Bohm). Simulcast with WNET-TV/Channel 13.

WNYC—Bach: Mass in b.

Sat., April 12

9:00 a.m./WNCN—R. Strauss: *Don Juan,* Op. 20; **Telemann:** Trio Sonata in c.

9:05 a.m./WQXR-AM/FM—Piano Personalities. Maurizio Pollini, pianist. **Beethoven:** Piano Sonata #28 in A, Op. 101; **Chopin:** Etudes, Op. 10: #9–12.

10:00 a.m./WNCN—Mozart: Sym #38 in D, "Prague"; **Sor:** Fantaisie on "Ye Banks and Braes," Op. 40.

10:04 a.m./WQXR-AM/FM—Mozart: *Eine Kleine Nachtmusik;* **Schmidt:** *Notre Dame:* Intermezzo.

11:00 a.m./WNCN—Berlioz: "Roman Carnival" Ov, Op. 9; **Rachmaninoff:** Sonata for Piano #2 in b-flat, Op. 36.

12:00/WNCN—Borodin: *Prince Igor:* Ov; **Beethoven:** Cto for Piano #1 in C, Op. 15.

WNYC—The Salzburg Festival. Mozarteum Orchestra. **Mozart:** Sym in C; Piano Cto in A; Arias.

12:05/WQXR-AM/FM—Weber: Sym #2 in C.

1:00/WNCN—Dowland: *My Lord Willoughby's Welcome Home;* **Nielsen:** Sym #6, "Sinfonia semplice."

WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** *Don Carlo* (Zampieri, Quivar, Ciannella, Nucci, Morris, Kavrakos/Stivender).

2:00/WNCN—Tchaikovsky: Humoresque, Op. 10, #2; **Rachmaninoff:** Sym #3 in a, Op. 44.

4:00/WNCN—Henry III: *Helas Madam; If Love Now Reynyd; Alac, Alac, What Shall I Do?*

6:04/WQXR-AM/FM—Anon: *L'Homme Arme;* **Beethoven:** Piano Cto #2 in B-Flat.

8:00/WNCN—Artist's Image. Joseph Suk, violinist. **Suk:** Ballad for Violin & Piano, Op. 3b; **Beethoven:** Romance for Violin #1 in G, Op. 40.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Bach:** "Brandenburg" Cto #5 in D.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. A report on the American Opera Auditions.

WNCN—Saturday Night Opera. **Ponchielli:** *La Gioconda* (Tebaldi, Horne, Bergonzi, Merrill, Accademia di Santa Cecilia Orch & Chorus of Rome/Gardelli).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Joela Jones. **Pfitzner:** *Palestrina:* Preludes; **Janacek:** Capriccio for Piano, Left Hand; **Tchaikovsky:** Sym #6 in b, "Pathetique."

Sun., April 13

9:00 a.m./WNCN—Handel: *Agrippina:* Ov; **Falla:** *Nights in the Gardens of Spain.*

9:04 a.m./WQXR-AM/FM—Piano Personalities. Lili Kraus, pianist. **Schubert:** "Grazer" Fantaisie; **Mozart:** Piano Sonata #8 in a.

10:00 a.m./WNCN—Classic Guitar. **Boccherini:** Guitar Qnt in C; **Granados:** Spanish Dance #5.

WNYC—Beethoven: Sym #2 in D, Op. 36; **Copland:** Duo for Flute & Piano.

11:00 a.m./WNCN—R. Strauss: *Death and Transfiguration,* Op. 24; **Purcell:** *O God, Thou Art My God.*

12:00/WNCN—Haydn: Flute Qt #4 in G, Op. 5; **Chabrier:** Three Romantic Waltzes.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor; pianist Ivo Pogorelich. **Schumann:** "Manfred" Ov, Op. 115; **Prokofiev:** Cto for Piano #3 in C, Op. 26; **Barber:** Adagio for Strings, from Op. 11; **W. Schumann:** Sym #3.

WNYC—Delius: *In a Summer Garden;* **Dodge:** *Cascando.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; trumpeters Wynton Marsalis and Philip Smith. **Mendelssohn:** *Ruy Blas:* Ov; **Haydn:** Cto for Trumpet & Orch in E-Flat; **Vivaldi:** Cto in C for 2 Trumpets & Strings.

4:00/WNCN—Haydn: Trio for Baryton #96 in b; **Tchaikovsky:** Variations on a Rococo Theme for Cello, Op. 33.

6:00/WNCN—Massenet: *Scenes Alsaciennes;* **Handel:** Trio Sonata for Recorder & Violin in F, Op. 2, #5.

7:35/WQXR-AM/FM—Ravel: *Daphnis et Chloe,* Suite #2.

8:00/WNYC—Pipedreams. A Bach Kaleidoscope. Performances by Keith Chapman, George Ritchie, Gillian Weir, Rudolph Innig, and Peter Hurford of music by Johann Sebastian Bach.

8:05/WQXR-AM/FM—Delta Opera House. **Smetana:** *The Bartered Bride* (Benackova, Dvorsky, Czech Phil Orch/Kosler).

Mon., April 14

3:00/WNCN—Liszt: Hungarian Rhapsody #5 in e; **Handel:** Cto Grosso in D.

4:04/WQXR-AM/FM—Delalande: Premier Caprice in D; **Beethoven:** Piano Trio in B-Flat.

5:00/WNCN—Walton: *Portsmouth Point:* Ov; **Thomson:** *Portraits for Violin.*

6:00/WNCN—Schumann: *Manfred,* Op. 115: Ov; **Chopin:** Polonaise Fantaisie in A-Flat, Op. 61.

7:04/WQXR-AM/FM—Rimsky-Korsakov: *The Snow Maiden:* Suite; **Handel:** *The Faithful Shepherd:* Ballet Music.

8:00/WNYC—Brooklyn Academy of Music Chamber Music. St. Luke's Chamber Ensemble. **Bach:** Oboe & Violin Cto in c; **Zwilich:** Chamber Sym for 6 Players; **Beethoven:** Septet in E-Flat for Strings & Winds, Op. 20.

9:00/WNCN—Bach: Cantata, "Bisher habt ihr nichts gebeter"; **Beethoven:** Sonata for Piano #1 in f, Op. 2, #1.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Bernard Haitink, conductor. **Mahler:** Sym #7.

Tues., April 15

3:00/WNCN—Verdi: *Aida:* Ov; **Elgar:** Cto for Cello in e, Op. 85.

4:04/WQXR-AM/FM—Beethoven: Leonore Ov #3; **Chopin:** Ballade #4 in f, Op. 52.

5:00/WNCN—Cherubini: Sonatas for Horn #1 & #2 in F; **J. Strauss, Jr.:** "Emperor" Waltz, Op. 437.

6:00/WNCN—Guastavino: La Presencias #6, "Jeromita Linares" for String Qt & Guitar; **Liszt:** "Mephisto" Waltz #3.

7:04/WQXR-AM/FM—Puccini: Preludio Sinfonico; **Bach:** French Suite #3 in b.

8:00/WNCN—Pianists Anthony and Joseph Paratore broadcast live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Sibelius:** Sym #1; Violin Cto; Sym #7.

8:05/WQXR-AM/FM—Mendelssohn: Violin Cto in d; **Janacek:** *Taras Bulba.*

9:00/WNCN—Bach: Cantata, "Herz und Mund": Chorale, "Jesu, Joy of Man's Desiring"; **Purcell:** *Fairy Queen:* Excerpts.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Copland:** *Fanfare for the Common Man;* **Verdi:** *I Vespri Siciliani:* Ov; **Verdi:** *Luisa Miller:* Ov; **Rossini:** *William Tell: Ov;* **Tchaikovsky:** Sym #4 in f.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, April 9–11 and 14–15

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNYW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning (cc)
⑨ Jimmy Swaggart
⑪ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/Oliver and the Artful Dodger
Ⓢ Mon/**Movie:** Marvin and Tige

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Wed/The Survival Series: Parents of the Wild
Fri/Allison and the Magic Bubble
Tue/Revenge of the Nerd
Ⓢ Wed/Meet the Wombles
Fri/Faerie Tale Theatre: Pinocchio (cc)
Tue/Around the World in 80 Days

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America (cc)
⑪ The Jetsons
㉛ Ohayo! New York
Ⓗ Fri/The Adventures of Curious George
Ⓢ Thu/**Movie:** Way Out West

7:05
Ⓗ Mon/Puff the Magic Dragon

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Fri/Andrew

8:00
⑪ Challenge of the Gobots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** House of the Long Shadows
Thu/**Movie:** The Mating Game
Fri/**Movie:** Zulu Dawn
Mon/**Movie:** Phar Lap
Tue/**Movie:** High School U.S.A.
Ⓢ Wed/**Movie:** Splash
Fri/**Movie:** Start the Revolution Without Me
Mon/**Movie:** Reckless Disregard
Tue/**Movie:** Honeysuckle Rose

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood
Ⓢ Thu/Julian Lennon: Stand by Me

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Love Boat
⑬ Sesame Street (cc)
㉛ AM Weather (except Tue)
Tue/Body Electric
Ⓦ Wed, Tue/**Movie:** The Mean Season
Thu/**Movie:** Tank
Fri/**Movie:** Sugar Cane Alley
Mon/**Movie:** The Bay Boy

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Partridge Family
㉛ Tue/Newton's Apple

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ My Favorite Martian
⑪ Sanford & Son
㉛ Tue/Yai's On Our Own
Ⓗ Wed/Bill Cosby Himself
Thu/**Movie:** High School U.S.A.
Fri/**Movie:** Moving Violations
Mon/**Movie:** Roller Boogie
Tue/**Movie:** Amityville: The Demon
Ⓢ Wed/**Movie:** George Washington Slept Here
Thu, Mon/**Movie:** Bananas
Fri/**Movie:** Merry Andrew
Tue/Laurel and Hardy's Laughing '20s

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ My Favorite Martian
⑪ Best Talk in Town

10:45
Ⓦ Wed/**Movie:** The Cotton Club

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Lifestyles of the Rich and Famous
⑨ Bewitched
⑪ Private Benjamin
Ⓦ Thu/**Movie:** That's Dancing!
Fri/**Movie:** The Purple Rose of Cairo
Mon/**Movie:** Joy of Sex
Tue/**Movie:** Missing in Action 2: The Beginning

11:30
④ Scrabble
⑤ All in the Family
⑦ New Love American Style
⑨ I Dream of Jeannie
⑪ Alice
Ⓗ Fri/Video Jukebox
Tue/Not *Necessarily* the News
Ⓢ Thu/**Movie:** Honeysuckle Rose

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
⑪ Odd Couple
Ⓗ Wed/**Movie:** Avalanche
Thu/**Movie:** The Last Unicorn
Fri/**Movie:** Benji
Mon/**Movie:** House of the Long Shadows
Tue/**Movie:** Bill Cosby Himself
Ⓢ Wed/**Movie:** Falling in Love (cc)
Fri/**Movie:** Terms of Endearment (cc)
Mon/Star Spangled Country Party
Tue/**Movie:** Oh, God! You Devil (cc)

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** The Terminal Man (1974). George Segal.
Thu/**Movie:** Term of Trial (1963). Laurence Olivier, Hugh Griffith.
Fri/**Movie:** Tenspeed and Brown Shoe (1980). Ben Vereen, Ben Hammer.
Mon/**Movie:** Anything for Love (1974). Charles Grodin.
Tue/**Movie:** Sunday in New York (1964). Jane Fonda, Cliff Robertson.

12:45
Ⓦ Tue/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Joker's Wild
Ⓦ Wed/**Movie:** Mickey and Nicky
Thu/**Movie:** Missing in Action 2: The Beginning
Fri/**Movie:** Body Rock
Mon/**Movie:** Fandango

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Tic Tac Dough
Ⓗ Wed/**Movie:** Comfort and Joy
Thu/**Movie:** Nobody's Perfekt
Fri/**Movie:** Roller Boogie
Ⓢ Thu/**Movie:** The Champ (1979)
Mon/**Movie:** Terms of Endearment (cc)

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Mon/Video Jukebox
Tue/**Movie:** Zulu Dawn
Ⓢ Wed/**Movie:** Reckless Disregard
Tue/Ten From Your Show of Shows

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask
Ⓗ Mon/**Movie:** Tell Me That You Love Me
Ⓢ Fri/**Movie:** The General

3:00
② Guiding Light
④ Santa Barbara
⑤ Wed–Fri/Centurions
Mon–Tue/Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
⑬ Wed/Food for Thought
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓗ Thu/Emma and Grandpa: Spring
Ⓦ Wed, Tue/**Movie:** The Mean Season
Thu/**Movie:** Tank
Fri/**Movie:** Porky's Revenge
Mon/**Movie:** The Bay Boy

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/House for All Seasons
Ⓗ Wed/The Great Love Experiment
Fri/Ray Bradbury Theater

3:45
Ⓗ Thu/Oliver and the Artful Dodger

4:00
② Quincy
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Fri/**Movie:** Isaac Littlefeathers
Mon/Puff the Magic Dragon
Tue/Revenge of the Nerd
Ⓢ Wed/Faerie Tale Theatre: The Three Little Pigs (cc)
Thu/Magic Adventure
Fri/Andrew
Mon/**Movie:** Marvin and Tige
Tue/Around the World in 80 Days

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century
⑪ Good Times
㉛ World TV Presents
Ⓗ Wed/The Survival Series: Parents of the Wild
Mon/The Great Love Experiment
Ⓢ Fri/Faerie Tale Theatre: Pinocchio (cc)

5:00
② ⑦ News
④ Live at Five
⑤ Brady Bunch (except Fri)
Fri/**Special:** Defenders of the Earth
⑨ Police Woman
⑪ Eight Is Enough
⑬ Mister Rogers' Neighborhood
Ⓗ Thu/**Movie:** Amityville: The Demon
Tue/When We First Met
Ⓢ Wed/Valley Forge
Ⓦ Wed/Randy Newman Live at the Odeon
Thu/**Movie:** Norma Rae
Fri/**Movie:** Police Academy 2: Their First Assignment
Mon/**Movie:** The Last Dragon
Tue/**Movie:** Murder My Sweet

5:30
⑤ What's Happening (except Fri)
⑬ 3-2-1 Contact (cc)
㉛ Wed–Fri/City Comment
Mon/Insight
Tue/Focus on Women
Ⓗ Wed/**Movie:** Coal Miner's Daughter
Mon/**Movie:** Comfort and Joy
Ⓢ Wed/Meet the Wombles
Thu/**Movie:** Benji
Fri/**Movie:** Isaac Littlefeathers
Tue/Valley Forge

5:45
㉛ News From City Hall

Weeknights, April 9–11 and 14–15

WED., APR. 9

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅦 **Movie:** Cheech and Chong: Get Out of My Room

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Beat Street

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Fast Times
❹ Highway to Heaven
❺ **Special:** Junior Star Search
❼ MacGyver (cc)
❾ News
⓫ **Baseball:** Yankees vs. Kansas City
㉑ Flashpoint: Israel and the Palestinians (cc)
㉛ Moments in Time
🅗 Bill Cosby Himself
🅝 **Movie:** Orpheus
🅢 Brothers (cc)

8:30
❷ Tough Cookies
❾ Family Feud
⓭ Writers Writing: Before the First Word
🅢 Best of Bizarre 93 (cc)

9:00
❷ **Movie:** A Case of Deadly Force (1985). Richard Crenna, John Shea.
❹ Blacke's Magic
❼ Dynasty (cc)
❾ **Movie:** Scorchy (1976). Connie Stevens.
⓭ Film on Film: Cinema in China
㉛ Crime Inc.: Make It Legitimate (Part VI)
🅢 **Movie:** Splash (cc)
🅦 **Movie:** The Cotton Club

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ American Playhouse: Paper Angels
㉛ Right to Know
🅗 Comic Relief
🅝 **Movie:** Black Orpheus

10:30
⓫ News
㉑ Allan Boesak: Choosing for Justice
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Pride of Place: Building the American Dream
㉑ Nightly Business Report
🅢 **Movie:** The Perils of Gwendoline

11:15
🅦 **Movie:** Foxtrot

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 **Movie:** The Jerk

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: By the Sword Divided (cc)
🅝 **Movie:** Skyline

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** The Killing of Randy Webster (1977). Hal Holbrook, Dixie Carter.
🅢 **Movie:** Falling in Love (cc)

12:45
🅦 **Movie:** Mickey and Nicky

1:00
❺ Get Smart
❼ **Movie:** The Man From the Alamo (1979). Glenn Ford, Julie Adams.
❾ Joe Franklin
⓫ Comedy Break

1:10
🅗 **Movie:** Porky's

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Fighting 69th (1940). James Cagney, George Brent.
❾ **Movie:** Circus of Horrors (1960). Anton Diffring, Erika Remberg.
⓫ Start of Something Big

2:30
❹ Ben Casey
🅢 Father Guido Sarducci Goes to College

2:35
❼ Hollywood Close-up

2:55
🅗 **Movie:** Deja Vu

3:00
⓫ Emergency
🅦 **Movie:** The Mean Season

3:30
❹ Ben Casey

3:35
🅢 **Movie:** Love Letters

3:57
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here's Lucy

4:35
🅗 **Movie:** Out of Control

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
🅢 Valley Forge

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:45
🅢 Faerie Tale Theatre: The Three Little Pigs

THU., APR. 10

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

6:45
🅗 **Movie:** The Competition

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Come and Get It

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Pittsburgh
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ **Movie:** West Side Story (1961). Part I. Natalie Wood, Richard Beymer. Based on the Broadway play, this classic has a modern day Romeo and Juliet theme set to music.
❼ Ripley's Believe It or Not! (cc)
⓫ **Movie:** Conrack (1974). Jon Voight, Paul Winfield.
㉑ Brainstormers
㉛ New York Screening Room
🅝 **Movie:** The White Sheik
🅢 **Movie:** Honeysuckle Rose

8:30
❹ Family Ties
⓭ Currents: Health Care Turf Wars
㉑ This Old House (cc)

9:00
❷ Simon & Simon
❹ Cheers
❼ The Colby's (cc)
⓭ Heart of the Dragon: Remembering
㉑ Mystery!: Charters and Caldicott (Part IV) (cc)
㉛ Only One New York
🅗 **Movie:** High School U.S.A.
🅦 **Movie:** That's Dancing!

9:30
❹ Night Court
㉛ Reye's Syndrome

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ❾ ⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ The Pallisers
㉛ Yai's On Our Own
🅝 **Movie:** Overlord
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Channel Crossings
㉑ Nightly Business Report
🅗 **Movie:** The Breakfast Club
🅢 **Movie:** Police Academy (cc)
🅦 **Movie:** Handful of Diamonds

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Under the Volcano

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** Missing in Action 2: The Beginning

12:40
❷ **Movie:** El Condor (1970). Jim Brown.

12:45
🅗 America Undercover: Cops—Behind the Badge

1:00
❺ Get Smart
❼ **Movie:** The Red Pony (1973). Henry Fonda, Maureen O'Hara.
❾ Joe Franklin
⓫ Comedy Break
🅢 Julian Lennon: Stand by Me

1:30
❹ ⓫ News
❺ I Love Lucy

1:50
🅗 **Movie:** Hardbodies

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Each Dawn I Die (1939). James Cagney, Jane Bryan.
❾ **Movie:** Dear Dead Delilah (1972). Agnes Moorehead, Will Geer.
⓫ Lifestyles of the Rich and Famous
🅢 **Movie:** Tendres Cousines

2:30
❹ Ben Casey
🅦 **Movie:** Tank

3:00
⓫ Emergency

3:20
🅗 **Movie:** Fraternity Vacation

3:30
❹ Ben Casey

3:35
🅢 **Movie:** Bananas

3:59
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅗 Rock and Rule
🅢 **Movie:** Benji

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

FRI., APR. 11

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 Video Jukebox

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅗 **Movie:** Johnny Dangerously (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Riptide
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** One on One (1977). Robby Benson, Gail Strickland.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Moving Violations
🅝 **Movie:** Vengeance is Mine
🅢 **Movie:** Stick (cc)

8:30
❺ **Movie:** West Side Story (1961). Part II. Natalie Wood, Richard Beymer. (Part I, Thu., Apr. 10 at 8 p.m.)
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ Dallas
❹ Knight Rider
❼ Mr. Sunshine (cc)
❾ **Movie:** Galaxina (1980). Dorothy Stratten.
⓭ Great Performances: Elektra
㉑ **Movie:** Thin Ice (1937). Sonja Henie.
㉛ Masterpiece Theatre: By the Sword Divided (Part III)

9:30
❼ Joe Bash (cc)
🅗 Ray Bradbury Theater: The Screaming Woman
🅦 **Movie:** The Purple Rose of Cairo

10:00
❷ Falcon Crest
❺ ⓫ News
❹ Miami Vice
❼ Fall Guy (cc)
㉛ Albany Tonight
🅗 **Movie:** Hot Resort
🅢 **Movie:** Terms of Endearment (cc)

10:15
🅝 **Movie:** Dear Maestro

10:30
⓫ News
㉑ The Moviemakers: Sex and Violence in the Movies
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
㉑ Nightly Business Report
🅦 **Movie:** Platinum Paradise

11:30
❷ Masters Tournament Highlights

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ **Movie:** Freud (1962). Montgomery Clift, Larry Parks.
㉑ Long Island Report

11:35
🅗 On Location: Richard Belzer in Concert

11:45
❷ Magnum, P.I.

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-0
⓫ Star Trek
🅝 **Movie:** City of Women

12:20
🅢 **Movie:** D.C. Cab (cc)

12:30
❹ Friday Night Videos
❺ Comedy Tonight
🅦 **Movie:** The Blonde Next Door

12:40
🅗 **Movie:** Police Academy

12:55
❷ **Movie:** McGarrett: Bird in Hand (1980). Jack Lord, William Smith.

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:30
❼ Eye on Hollywood
⓫ News

1:45
🅦 **Movie:** Body Rock

2:00
❷ **Movie:** One of My Wives Is Missing (1976). Jack Klugman, Elizabeth Ashley.
❹ News
❺ **Movie:** Candy (1968). Marlon Brando, Richard Burton.
❼ Headline Chasers
❾ **Movie:** Blood Mania (1970). Vicki Peters, Peter Carpenter.
⓫ Start of Something Big

2:05
🅢 The Paragon of Comedy

2:20
🅗 **Movie:** Exposed

2:30
❹ Price Is Right
❼ **Movie:** Scream and Scream Again (1970). Vincent Price, Christopher Lee.

3:00
❹ Music City USA
⓫ Emergency

3:15
🅢 **Movie:** Stick (cc)
🅦 **Movie:** Porky's Revenge

3:30
❹ Hit City

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:05
🅗 **Movie:** Johnny Dangerously (cc)

4:12
❷ Newsmakers

4:24
❺ Get Smart

4:42
❷ **Movie:** The Cliff (1970). Vince Edwards, Patty Duke.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:05
🅢 **Movie:** Isaac Little Feathers

5:30
❾ ⓫ News

5:40
🅗 On Location: Richard Belzer in Concert

MON., APR. 14

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 Classic Comedy Shorts

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who
🅢 **Movie:** City Lights

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Art of Acting
㉑ Nightly Business Report
🅦 **Movie:** Mischief

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
🅗 Fraggle Rock

8:00
❷ Kate & Allie
❹ You Again?
❺ P.M. Magazine
❼ Hardcastle and McCormick
❾ News
⓫ **Movie:** Take Down (1978). Edward Herrmann.
㉑ Heart of the Dragon (cc)
㉛ Beats of the Heart
🅗 **Movie:** Coal Miner's Daughter
🅝 **Movie:** The Great Dictator
🅢 **Movie:** Limelight

8:30
❷ Newhart
❹ Valerie
❺ **Movie:** Incident on a Dark Street (1972). James Olson, William Shatner.
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ **Movie:** Dream West (1985). Part II. Richard Chamberlain, John Anderson. (See Sun., Apr. 13 at 9 p.m.)
❹ **Special:** The 21st Annual Academy of Country Music Awards
❼ **Movie:** A Winner Never Quits (1985)
❾ **Movie:** Picnic (1956). William Holden, Kim Novak.
⓭ American Playhouse: The House of Ramon Iglesia (cc)
㉑ Undersea World of Jacques Cousteau
㉛ On Stage at Wolf Trap
🅦 **Movie:** Joy of Sex

10:00
❺ ⓫ News
⓭ Transplanting Hope
㉑ Ascent of Man
㉛ Mini Playhouse

10:15
🅗 On Location: Richard Belzer in Concert
🅝 **Movie:** The White Sheik

10:30
㉛ Doctor Who
🅢 **Movie:** The Champ (1979)

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Barney Miller
⓭ Mystery!: Charters and Caldicott (Part IV) (cc)
㉑ Nightly Business Report
🅦 **Movie:** Scoundrels

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 **Movie:** A Clockwork Orange

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅝 **Movie:** Volcano

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** Fandango

12:40
❷ **Movie:** The Spiral Staircase (1975). Jacqueline Bisset, John Phillip Law.
🅢 **Movie:** Police Academy (cc)

1:00
❺ Get Smart
❼ **Movie:** Back to God's Country (1954). Rock Hudson, Hugh O'Brian.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy

1:50
🅗 **Movie:** That Championship Season

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Moses (1975). Part I. Burt Lancaster, Irene Papas. The story of Moses, beginning with his childhood.
❾ **Movie:** Carry on Cruising (1962). Sidney James, Kenneth Williams.
⓫ Solid Gold
🅦 **Movie:** The Bay Boy

2:25
🅢 **Movie:** The Perils of Gwendoline

2:30
❹ Ben Casey

3:00
⓫ **Movie:** 99 and 44/100% Dead (1974). Richard Harris, Bradford Dillman. A gang war erupts between two crime bosses who want to control the city.

3:30
❹ Ben Casey

3:45
🅗 **Movie:** The Jerk

4:00
❾ Joe Franklin
🅢 **Movie:** Terms of Endearment (cc)

4:04
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:25
🅗 On Location: Richard Belzer in Concert

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., APR. 15

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Moving Violations
🅢 **Movie:** George Washington Slept Here

6:30
❺ Too Close for Comfort
⓫ The Jeffersons
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ ⓫ News
❺ Three's Company
❾ $100,000 Pyramid
⓭ Profiles of Nature: The Great Horned Owl
㉑ Nightly Business Report
🅦 **Movie:** Missing in Action 2: The Beginning

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Cleveland
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Not *Necessarily* the News

8:00
❷ **Movie:** Dream West (1985). Part III. Richard Chamberlain, John Anderson. (See Sun., Apr. 13 at 9 p.m.)

❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
㉑ Nature: Fragments of Eden
㉛ Mystery!: Charters and Caldicott (Part IV)
🅗 **Movie:** Tex
🅝 **Movie:** Witness to War
🅢 **Movie:** Oh God! You Devil (cc)

8:30
❺ **Movie:** Banacek: No Sign of the Cross (1972). George Peppard.
❼ Perfect Strangers (cc)
❾ Family Feud
⓭ Innovation: Allergy Blues
🅝 **Movie:** Dear Maestro

9:00
❹ Hunter
❼ Moonlighting (cc)
❾ **Movie:** Solid Gold Cadillac (1956). Judy Holliday, Paul Douglas. A comedy about a small stockholder who exposes the crooked board of trustees and has the honest director reinstated.
⓭ Nova: Seeds of Tomorrow
㉑ Masterpiece Theatre: By the Sword Divided (Part IV) (cc)
㉛ Heritage Conversations With Bill Moyers (Part III)
🅦 **Movie:** Mickey and Nicky

10:00
❹ Stingray
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Frontline: Taxes Behind Closed Doors
㉑ The Sandbaggers
㉛ Presente
🅗 Comic Relief
🅢 The Paper Chase: The Third Year—The Source

10:15
🅝 **Movie:** A Joke to Destiny

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Intercom: Uncertain Harvest
㉑ Nightly Business Report
🅢 **Movie:** Honeysuckle Rose
🅦 **Movie:** Platinum Paradise

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 **Movie:** Hot Resort

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
🅝 **Movie:** Another Time, Another Place

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** The Mean Season

12:40
❷ **Movie:** Tenafly (1973). Mel Ferrer, Ed Nelson.

1:00
❺ Get Smart
❼ **Movie:** Island in the Sun (1957). James Mason, Joan Fontaine. A British West Indian leader falls in love with a white woman, causing racial turmoil among his people.
❾ Joe Franklin
⓫ Comedy Break

1:05
🅗 America Undercover: Cops—Behind the Badge

1:10
🅢 Ten From Your Show of Shows

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Moses (1975). Part II. Burt Lancaster, Anthony Quayle. (Part I, Mon., Apr. 14 at 2 a.m.)
❾ **Movie:** Carry on Jack (1966). Juliet Mills.
⓫ Millionaire Makers Home Study Course

2:10
🅗 **Movie:** Out of Control

2:30
❹ Ben Casey
🅦 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

2:55
🅢 Richard Pryor Live in Concert

3:00
⓫ **Movie:** Mark, I Love You (1980). James Whitmore. A father fights to get custody of his son.

3:30
❹ Ben Casey

3:35
🅗 **Movie:** Moving Violations

4:00
❾ Joe Franklin

4:04
❺ Get Smart

4:30
❹ Here's Lucy

4:40
🅢 The Paper Chase: The Third Year—The Source

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅗 **Movie:** Amityville: The Demon

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:45
🅢 Valley Forge

Weekend, April 12–13

SAT., APR. 12

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats

6:35
🅢 **Movie:** Splash

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry
🅗 Bill Cosby Himself

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ The Munsters
⓭ Wall $treet Week
🅢 Laurel and Hardy's Laughing '20s

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓫ Solid Gold
⓭ Washington Week in Review (cc)
🅗 Revenge of the Nerd
🅦 **Movie:** The Muppets Take Manhattan

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One
㉛ Yai's On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Laff-a-Lympics
❾ Sheriff Lobo
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
🅗 **Movie:** Tank
🅢 **Movie:** The Yellow Cab Man

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
⓭ Congress: We the People
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Adios Sabata (1971). Yul Brynner, Dean Reed.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅦 **Movie:** Hercules II

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Frontline: Inside the Jury Room (cc)
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)
🅗 **Movie:** Tex
🅢 **Movie:** Police Academy 2: Their First Assignment (cc)

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ **Special:** Major League Baseball—An Inside Look
❺ **Special:** Cherry Blossom Parade
❾ **Movie:** The Traveling Executioner (1970). Stacy Keach, Bud Cort. A comedy about a man with a portable electric chair and the female prisoner he falls in love with.
⓫ **Movie:** One Million Years B.C. (1967). Raquel Welch, Robert Brown.
⓭ The Shakespeare Hour: Measure for Measure (Part III)
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)
🅦 **Movie:** Stand by Me: Portrait of Julian Lennon

1:15
❹ **Baseball:** Mets vs. Philadelphia (concludes at 4 p.m.)

1:30
❷ Inside Soaps
❼ New York Hot Tracks
㉑ Frugal Gourmet
🅢 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

2:00
❷ **Special:** World Tennis Championship
⓭ American Playhouse: The Little Sister
㉑ Victory Garden

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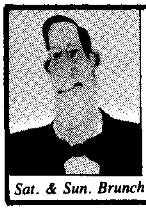

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TELEVISION

㉛ World TV Presents
Ⓗ Rock and Rule
Ⓦ **Movie:** Testament

2:30
⑦ Hollywood Close-up
㉑ Magic of Oil Painting
Ⓢ **Movie:** The Goodbye Girl

3:00
⑤ **Movie:** The Spearman of Death (1979)
⑦ Professional Bowlers Tour
⑨ **Movie:** The Death of Ocean View Park (1979). Mike Connors, Martin Landau.
⑪ Star Games
㉑ Cats & Dogs (cc)

3:30
② **Golf:** Masters Tournament (concludes at 6 p.m.)
㉑ Motorweek
Ⓗ **Movie:** Police Academy 2: Their First Assignment
Ⓦ **Movie:** Android

4:00
④ **Tennis:** Family Circle Cup XIV
⑪ Dance Fever
⑬ Bodywatch: Stress to Your Advantage (cc)
㉑ House for All Seasons
㉛ World Chronicle

4:30
⑦ Wide World of Sports
⑪ Puttin' On the Hits
⑬ Innovation: Our Aching Backs
㉑ This Old House
㉛ Cambridge Forum Presents: Japan the Changing Tradition
Ⓢ **Movie:** Moving Violations (cc)

5:00
⑤ Mission Impossible
⑨ Greatest American Hero
⑪ Fame
⑬ Nova: Palace of Delights (cc)
㉑ German Professional Soccer
㉛ All About TV
Ⓗ Tina Turner: Private Dancer
Ⓦ **Movie:** Micki & Maude

5:30
㉛ Cityscope

6:00
② The People
④ ⑦ News
⑤ What's Happening Now
⑨ Wrestling
⑪ Good Times
⑬ Nature: Aspen—Dancer on the Wind
㉑ The Shakespeare Hour: Measure for Measure (Part I)
㉛ Only One New York
Ⓗ Bill Cosby Himself
Ⓢ **Movie:** Splash (cc)

6:30
② ④ ⑦ News
⑤ Small Wonder
⑪ Gimme a Break
㉛ Eye on Dance

7:00
② ⑨ News
④ Strictly Business
⑤ Check It Out
⑦ It's a Living
⑪ The Jeffersons
⑬ Newton's Apple (cc)
㉑ Nature: Aspen—Dancer on the Wind
㉛ Ask Congress
Ⓦ **Movie:** Desperately Seeking Susan

7:30
② Wheel of Fortune
④ Fight Back
⑤ Ted Knight Show
⑦ New York Views
⑨ In Search Of
⑪ At the Movies
⑬ Wild America. Controversial Coyote (cc)
㉛ McLaughlin Group

8:00
② Crazy Like a Fox
④ Gimme a Break
⑤ **Movie:** 12 Angry Men (1957). Henry Fonda, Ed Begley.
⑦ Redd Foxx Show (cc)
⑨ Sheriff Lobo
⑪ **Movie:** Julia (1977). Jane Fonda, Vanessa Redgrave.
⑬ Pride of Place: Building the American Dream (cc)
㉑ Great Railway Journeys of the World
㉛ Mini-Playhouse
Ⓗ Stephen King's Cat's Eye
Ⓝ **Movie:** Kaddish
Ⓢ The Paper Chase: The Third Year—The Day Kingsfield Missed Class

8:30
④ Facts of Life
⑦ Benson (cc)
㉛ Looking East

9:00
② **Movie:** A Touch of Scandal (1984). Angie Dickinson.
④ Golden Girls
⑦ Mr. and Mrs. Ryan
⑨ **Basketball:** Knicks vs. Milwaukee
⑬ Mystery!: Charters and Caldicott (Part IV) (cc)
㉑ Yes Minister
㉛ Hello Jerusalem
Ⓢ **Movie:** Police Academy 2: Their First Assignment (cc)
Ⓦ **Movie:** The Aviator

9:30
④ All Is Forgiven
㉑ Only When I Laugh
Ⓗ Not *Necessarily* the News

10:00
④ Remington Steele
⑤ News
⑦ Love Boat (cc)
⑬ Film on Film: Jean-Louis Barrault—A Man of the Theatre
㉑ **Movie:** Blue Angel (1930). Marlene Dietrich, Emil Jennings.
㉛ U.S./Japan: Issues in Focus
Ⓗ **Movie:** Tank
Ⓝ **Movie:** Rude Boy

10:30
⑤ Black News
⑪ News

10:35
Ⓢ Father Guido Sarducci Goes to College

11:00
② ④ ⑦ News
⑤ **Movie:** Plaza Suite (1971). Walter Matthau, Barbara Harris.
⑪ Tales From the Darkside
⑬ **Movie:** The Bride Comes Home (1935). Claudette Colbert, Robert Young.
Ⓦ **Movie:** Farewell Scarlet

11:30
④ Saturday Night Live
⑦ News
⑨ Wrestling
⑪ The Honeymooners
Ⓢ **Movie:** The Hills Have Eyes II

11:45
② MTV Top 20 Video Countdown
⑦ **Movie:** Marathon (1984). Bob Newhart, Herb Edelman.

12 MIDNIGHT
⑪ Dempsey & Makepeace
Ⓗ The Hitchhiker
Ⓝ **Movie:** Breathless

12:30
⑨ Racing
Ⓗ **Movie:** Police Academy 2: Their First Assignment
Ⓦ **Movie:** All-American Girls

12:45
② **Movie:** The Eiger Sanction (1975). Clint Eastwood, George Kennedy.

1:00
④ Ghost Story
⑨ Phil Silvers
⑪ Twilight Zone

1:10
Ⓢ **Movie:** Moving Violations (cc)

1:15
⑦ **Movie:** Tanganyika (1954). Van Heflin, Ruth Roman.

1:20
⑤ **Movie:** A Thousand Clowns (1965). Jason Robards Jr., Martin Balsam.

1:30
⑨ **Movie:** Phantom of the Opera (1943). Nelson Eddy, Claude Rains.
⑪ News

2:00
④ Ben Casey
⑪ At the Movies
Ⓦ **Movie:** A Boy and His Dog

2:30
⑪ **Movie:** Custer of the West (1968). Robert Shaw, Ty Hardin.
Ⓗ **Movie:** Hot Dog . . . The Movie

2:45
Ⓢ **Movie:** The Goodbye Girl

3:00
④ **Movie:** White Zombie (1932). Bela Lugosi, Madge Bellamy.

3:25
② News

3:30
⑨ **Movie:** Mad Monster (1942). George Zucco, Anne Nagel.
Ⓦ **Movie:** Hardbodies

3:40
Ⓗ **Movie:** Where the Boys Are '84

4:10
② **Movie:** Rooster Cogburn (1975). John Wayne, Katharine Hepburn.

4:45
Ⓢ The Paper Chase: The Third Year—The Day Kingsfield Missed Class

5:00
⑨ News
⑪ Life of Riley

5:20
Ⓗ Tina Turner: Private Dancer

5:30
⑨ Keys to Success
⑪ News

SUN., APR. 13

6:00
④ Joy of Gardening
⑤ Black News
⑨ In Depth
⑪ Insight
Ⓢ Faerie Tale Theatre: The Three Little Pigs (cc)

6:20
Ⓗ **Movie:** The Competition

6:30
② Kidsworld
④ Robotech
⑤ Young Edition
⑦ ⑪ Christopher Close-up
⑨ New Jersey People

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Funtastic World of Hanna-Barbera
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Old Time Gospel Hour
Ⓢ Meet the Wombles

7:30
② The People
⑦ This Is the Life
⑨ In the Black
⑬ Sesame Street (cc)

8:00
② Way to Go
⑤ Jimmy Swaggart
⑦ Insight
⑨ Millionaire Maker
⑪ Frederick K. Price

8:30
② For Our Times
④ Video Game
⑦ Tiempo
⑨ It Is Written
⑬ Mister Rogers' Neighborhood
Ⓗ The Last Unicorn
Ⓢ An Ounce of Cure

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ World of Photography
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street (cc)
Ⓢ Minors
Ⓦ **Movie:** Midnight Madness

9:30
④ Positively Black
⑤ Leave It to Beaver
⑦ Wild Kingdom
⑨ Point of View
⑪ Heathcliff

10:00
④ Essence
⑤ Dukes of Hazzard
⑦ America's Top 10
⑨ Sunday Mass
⑪ Super Sunday
⑬ Mister Rogers' Neighborhood
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** Mass Appeal (cc)

10:30
② Face the Nation
④ First Estate: Religion in Review
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Owl TV (cc)
Ⓗ **Movie:** Benji

11:00
② Wall Street Journal Report
④ Meet the Press
⑤ **Movie:** Tarzan's New York Adventure (1942). Johnny Weissmuller, Maureen O'Sullivan.
⑨ David Toma
⑪ FTV
⑬ 3-2-1 Contact (cc)
Ⓦ **Movie:** 9 to 5

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley (cc)
⑨ World Tomorrow
⑪ **Movie:** Abbott and Costello Meet the Mummy (1955). Bud Abbott, Lou Costello.
⑬ Wild America: Controversial Coyote
㉑ Tony Brown's Journal

12 NOON
② **Special:** World Tennis Championship
④ McLaughlin Group
⑨ Dr. Schuller
⑬ Capitol Journal
㉑ Wall Street Week
Ⓗ **Movie:** Kentucky Woman
Ⓢ The Paper Chase: The Third Year—The Day Kingsfield Missed Class

12:30
④ Today in New York
⑤ **Movie:** Barefoot in the Park (1967). Robert Redford, Jane Fonda.
⑦ Eyewitness News Conference
⑬ Inside Albany
㉑ **Movie:** The Big Show (1936). Gene Autry, Smiley Burnette.

1:00
④ Ben Casey
⑦ Like It Is
⑨ Phil Silvers
⑬ Firing Line
Ⓢ **Movie:** Way Out West
Ⓦ **Movie:** Heaven Help Us

1:30
⑨ **Baseball:** Mets vs. Philadelphia
⑪ **Baseball:** Yankees vs. Milwaukee (concludes at 5 p.m.)

2:00
④ **Tennis:** Family Circle Cup XIV
⑦ Ebony/Jet Showcase
⑬ Great Performances: Elektra
㉑ Japan: The Changing Tradition
㉛ World TV Presents
Ⓗ **Movie:** High School U.S.A.

2:30
⑦ Greatest Sports Legends: Nolan Ryan
㉑ Wilderness
Ⓢ **Movie:** House of the Long Shadows

2:45
⑤ **Movie:** Breakfast at Tiffany's (1961). Audrey Hepburn, George Peppard.

3:00
② **Golf:** Masters Tournament (concludes at 6 p.m.)
⑦ **Premiere:** Sunday Afternoon Baseball: TBA (concludes at 6 p.m.)
㉑ Lone Star: A Television History of Texas
㉛ Kup's Show (repeat)
Ⓦ **Movie:** Rustler's Rhapsody

4:00
④ Superstars
⑨ BJ and the Bear
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part III)
Ⓗ **Movie:** The Survival Series: Parents of the Wild

4:30
⑬ Josef Gingold: A Musical Life
㉑ Adam Smith's Money World
Ⓢ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

5:00
⑤ Kojak
⑨ Black Sheep Squadron
⑪ Fame
⑬ Heart of the Dragon: Remembering
㉑ Moneymakers V
㉛ Mystery!: Charters and Caldicott (Part III)
Ⓗ Fraggle Rock
Ⓦ **Movie:** Heidi

5:30
④ War of the Stars
㉑ McLaughlin Group

5:45
Ⓗ **Movie:** The Competition

6:00
② ④ ⑦ News
⑤ **Movie:** Sweet Smell of Success (1957). Burt Lancaster, Tony Curtis.
⑨ Police Story
⑪ **Movie:** Ghost Story (1981). Fred Astaire, Melvyn Douglas.
⑬ Currents: Healthcare Turf Wars
㉑ Wild America (cc)

6:30
② ④ ⑦ News
⑬ Washington Week in Review (cc)
㉑ Brainstormers

7:00
② 60 Minutes
④ Fathers and Sons
⑦ Disney Sunday Movie: A Fighting Choice (1985) (cc)
⑨ Switch
⑬ The Shakespeare Hour: King Lear (Part I)
㉑ Austin City Limits
Ⓢ The Friars Roast Ed Sullivan
Ⓦ **Movie:** Bachelor Party

7:30
④ Punky Brewster

8:00
② Murder She Wrote
④ Amazing Stories
⑤ Star Search
⑨ David Toma

⑪ Lifestyles of the Rich nd Famous
⑬ Nature: Fragments of Eden (cc)
㉑ **Movie:** When Tomorrow Comes (1939). Charles Boyer, Irene Dunne.
㉛ From Oregon With Love
Ⓗ **Movie:** The Falcon nd the Snowman
Ⓝ **Movie:** The Leopard
Ⓢ **Movie:** Mass Appeal (cc)

8:30
④ Alfred Hitchcock Presents
⑨ Face-off

8:45
㉛ Brazil/N.Y.

9:00
② **Movie:** Dream West (1985). Part I of III. Richard Chamberlain, John Anderson. Recounts the remarkable life of John Charles Fremont, the man who helped to carve the face of America with his dream of a railroad that would link the east with the west.
④ **Movie:** Return to Mayberry (1985). Andy Griffith, Don Knotts.
⑤ **Special:** Crystal Light National Aerobics Championships
⑦ **Movie:** The Man With the Golden Gun (1974). Roger Moore, Christopher Lee.
⑨ New Jersey People
⑪ Love Boat
⑬ Masterpiece Theatre: By the Sword Divided
㉛ Circus Time
Ⓦ **Movie:** Porky's II: The Next Day

9:30
⑨ In Depth
㉑ The Moviemakers: Critic's Choice

10:00
⑤ ⑪ News
⑨ Hispanic Horizons
⑬ SCTV
㉑ Mystery!: Charters and Caldicott (Part IV)
㉛ Window on World Television
Ⓢ Brothers (cc)

10:15
Ⓗ **Movie:** Stick

10:30
⑤ Sports Extra
⑨ Meet the Mayors
⑪ Editor's Desk
⑬ Monty Python
Ⓢ Best of Bizarre 93 (cc)

11:00
② ④ News
⑤ Taxi
⑨ World Tomorrow
⑪ Odd Couple
⑬ New Television
㉑ Ask Congress
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Surf II

11:15
② News
Ⓝ **Movie:** Orpheus

11:30
⑤ Blue Knight
⑦ News (cc)
⑨ Millionaire Maker
⑪ The Honeymooners
⑬ Signed Originals: Salestalk
㉑ European Journal
Ⓢ **Movie:** The Lonely Guy

11:45
② Sports

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ News
⑨ Jimmy Swaggart
⑪ Star Trek

12:10
Ⓗ **Movie:** Firestarter

12:15
⑦ Sports

12:30
④ **Movie:** Bird of Paradise (1932). Dolores Del Rio, Joel McCrea.
⑤ Naked City
⑦ **Movie:** Hombre (1967). Paul Newman, Richard Boone.
Ⓦ **Movie:** Police Academy

12:45
Ⓝ **Movie:** Overlord

1:00
② Barnaby Jones
⑨ **Movie:** Man of a Thousand Faces (1957). James Cagney, Dorothy Malone.
⑪ Tales From the Darkside

1:10
Ⓢ **Movie:** Blame It On Rio

1:30
⑤ David Susskind
⑪ News

2:00
② News
⑪ Star Games

2:05
④ Positively Black

2:10
Ⓗ **Movie:** Creature

2:35
④ First Estate: Religion in Review

2:45
⑦ **Movie:** The Lawless Breed (1953). Rock Hudson, Julie Adams.

2:55
Ⓢ **Movie:** Greystoke: The Legend of Tarzan—Lord of the Apes

3:00
⑨ **Movie:** Singapore (1947). Ava Gardner, Fred MacMurray.
⑪ **Movie:** Santee (1973). Glenn Ford, Michael Burns.

3:05
④ News

3:30
⑤ World Vision

3:50
Ⓗ **Movie:** Porky's Revenge (cc)

5:00
⑨ News
⑪ Life of Riley

5:10
Ⓢ Minors

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News
Ⓗ **Movie:** Reckless (1984)

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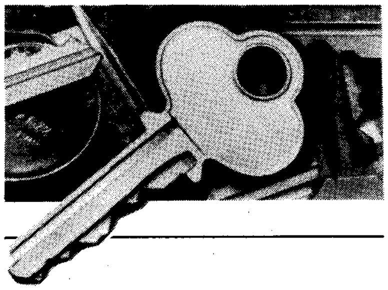

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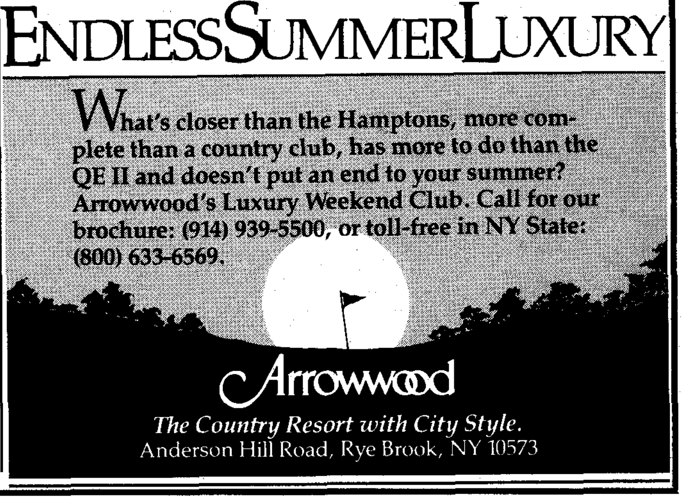

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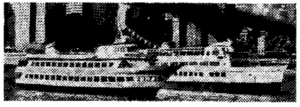

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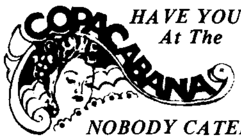

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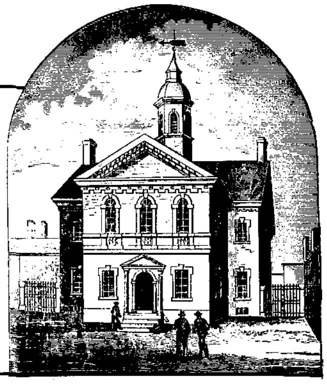

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STRICTLY PERSONALS

Even My Enemies—Admit that I am good-looking, tall, witty, intelligent, and affluent. I am seeking a pretty woman under 35 just for fun and/or marriage. Please send photo and phone to P.O. Box 67800-5237, Los Angeles, CA 90067.

Widowed, Financially Secure—34 super years with same man. Seeking non-smoking, not-married, 54-60 male, who is equally enthusiastic about life, out-of-doors, theater, classical music, opera, NYC, travel and who is as uncertain as I am about responding to an ad but, would like to share mutually-supporting, trusting, warm, relationship. Please send note/photo. NYM A754.

Spirited Exec Lady—Lover of the arts and European travel, seeks male counterpart, 55 plus, POB 1312, NYC 10022.

Handsome Businessman—30, sensitive, warm. Seeks attractive female who enjoys dancing, theatre, romantic weekends in the country. Photo/phone. NYM T323.

Psychotherapist And Teacher—52, 5'11", intelligent, gentle, athletic, good listener. Looking for intelligent, attractive, shapely, warm, 40 plus, woman to love and be loved. NYM T305.

Pretty Lawyer/Music—Sweet, 30, seeks man for serious relationship. NYM B561

Can We Talk?—Pretty, single white Christian female, 5'2", 100 lbs, 33, needs attractive, intelligent, Nick Nolte type for one to one relationship Photo NYM B559.

Warm, Wholesome, Sexy—Describe this well-bred lady. She seeks aging Christian "preppy", 40-50, professional who like herself loves indoors/outdoors, sailing, camping, travel, fine dining, and entertaining, is spontaneous, down-to-earth, exciting. One who is at ease with himself and others, can laugh heartily and wants cuddling, T.L.C./romance, lasting relationship. No Marrieds. Photo/phone. NYM B562.

Actor From Montana—Relocated to NYC pursuing career and getting cabin fever. 6', 170. I enjoy film, dance, theatre, exercise, my West Side home and Tom Waits. I desire to meet a woman, 20-35, to share friendship/affection. Off-stage I'm a quiet and gentle type with a sense of humor and irony. Sensitive, independent women with wit and physical appeal may audition. Photo! Letter. NYM T508.

Huggable, Class-Act Surgeon—Caring, handsome, slim, MD, very successful, dynamic, expressive. I dream of an affectionate, beautiful, Jewish lady, ultra-feminine, 31 or less, 5'4" plus, non-smoker, who wants to care and be cared for. I am an elegant, mid-30's, male, funny, hoping to *share now and happily ever after. Bio/* photo a must. NYM B521.

Wanted: Fairfield County Gentleman—Or New Yorker with country heart. Classic woman: elegant and sporty, intelligent and romantic, very attractive, long brunette hair, 5'8", hazel eyes, 37, English skin, Vassar, executive. Seeking Classic man: intelligent with charisma, gregarious, professionally happy, secure, affectionate, 35-47, to share interests: arts/sailing/skiing/dance/picnics/travel/Mozart/Monet, and my dapple grey. At ease: in jeans, Breton reds or black tie. Share lunch, laughter; right chemistry-marriage, children. Note/phone/photo, please. POB 137 Darien, Ct. 06820.

Courageous Aries, Wild, Warm—Sensitive, successful; not typical blonde with blues, 28, Jewish, athletic, scintillating from head to tie. Heart of gold for true guy: 28-39, handsome, successful, smart, with zest. Photo/bio/phone. NYM T525.

Loving Relationship Wanted—Warm, bright, attractive professional woman, 34, seeks an intelligent, articulate, tender, genuinely nice guy who is ready for serious relationship. Note/photo, appreciated. NYM K005.

Attractive, Fun-Loving, Sincere—Professional, LI woman ready to explore life's wonders with a career-established romantic man, 30's, into sports, adventures, is warm, honest, likes to cuddle and is seeking a caring, playful relationship. Bio/phone. NYM K006.

Home Base Failing—*Man seeks fertile* planet to renew life. Photo. NYM T527.

Blondish Adorable Writer—Seeks amiable, successful, neocon male, 44-55, for plot complications. NYM T470.

I'm A Happy, Excitable Entrepreneur—Who's 31, articulate and in search of a man of integrity and wisdom. He's trim, 30's, successful and has many interests, with both the desire and capacity to share them. Send note/photo, please. NYM B518.

Nice Gal Wants Nice Guy!—Pretty, white Jewish female seeks sincere, attractive, successful white Jewish male - age 40-50. Send photo and bio to NYM T528.

Extremely Pretty Classic Lady—Elegant, slim, sensual with Renaissance passions, financially secure with rare style. Charm, Ivy-educated, warm, career in investment banking. Jewish origin, 41. Interest in intelligent, witty, city/country partner of taste and integrity who hears own drummer, handsome or attractive, tall, 40's-50's, fit, financially and socially secure to be happy in my world. Photo please, if possible. My first and last ad. NYM A930.

You Can Be A Winner—If you are 30-45, attractive, intelligent, romantic and want to meet a successful exec in his 50's who likes travel, art, music and theater. Eligibility for prize requires recent photo (a must)/bio/phone. NYM B289.

Asian-Americans And Blondes—Professional and business women, 25-33. I am an eclectic, professional Manhattanite, single white male, 38, 5'7". Kind, affectionate, caring, honest, warm, romantic, listener, and interesting dichotomies. Ethnic culture, Siberian huskies, sauternes, beluga, sailing, travel samba, outdoor, shiatsu, erotica, jazz, arts, sunsets and laughing at life's absurdities are my fancies. If these interest you and you are a female Manhattanite, educated, established, svelte, 5'5"plus, non-smoker, open-minded, adventurous, easy-going, warm, affectionate, attractive, with a mature sense of self and style and desirous of a long-term relationship and more, then send a thoughtful epistle with phone and photo. NYM B312.

Quite Unique, Beautiful, Intelligent—Charming, successful, 30's, vivacious, alluring, wide interests, cultured, humorous, unpretentious. Seeks gentleman, 44-55, successful, tall, thin, sincere. Photo/phone/note. NYM T358.

Handsome Jewish Intellectual—41, PhD, writer-professor, 5'10", divorced dad of 1. Seeking female counterpart with sporty good looks, wit, and unorthodox Jewish commitments. Note/photo. NYM B465.

Blonde Blue-Eyed Elephant—Who got that way with good home cooking and watching movies, seeking mature male *hippo with peanuts to share. Photo/letter.* NYM B343.

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The Best—Wife and mother material seeks the best husband and father material. Jewish female, 33, pretty, smart, professional, caring and honest seeks a Jewish male who values the warmth of a trusting, sensitive, fun-loving woman. Never-married. Photo. NYM T389.

Wanted Herpes Female—I know you're out there somewhere. You're a 21-31, single, white female, non-smoker, extremely beautiful, trim, well-dressed, very sexy, with great body. You love to dine and dance at the best places and travel first class. I am a single, white male, very handsome, tall, passionate, Italian, trim and fit, good dresser, well-traveled, successful business owner and real estate investor with time and money to show the right girl the best times in her life. Please send only full photo/phone/note. I will gladly send you the same. NYM T472.

Perfect Man Seeks Perfect Woman—And I hope they find each other. But what about us? I'm 35, modestly but happily self-employed, a devoted workout nut, and feel best in faded jeans and a Charivari shirt. But could feel even better if I could find romance, passion, and friendship with a warm-spirited NYC lady. Photo/note/phone. NYM A980.

Shy, Hardworking, Single Jewish MD—35, 5'7", 145, who enjoys movies, reading, classical music and jogging seeks an attractive, slender, intelligent single woman, 25-34, for lasting relationship. Photo, appreciated. NYM T406.

Dermatologist Wishes To Meet—Attractive, thin, female, 25-35. Photo/phone. NYM B446.

Integrity Brains Humor Grit—If you've got 'em and are sophisticated, unpretentious, educated man, 48-58, write this ex-NY professional woman, enjoying life on "gentleman's farm" in need of gentleman. RR# 1 Box 102, Roxsbury, NY 12474.

I'm Ready To Play—Professional, single, white female, 27, successful, ambitious, athletic, classy and adventurous, seeks exceptional counterpart. Have style, wit, spirit, vision and warmth. NYM B459.

Beautiful, Thin, Intelligent—Woman to adore and spoil sought by wealthy, corporate president, 6', 160 lbs, 40 years, dark curly hair, hazel eyes, above-average looks. Originally a non-New Yorker who loves New York's cultural life and dining. I am very courteous, warm, kind, good-humored, intellectual, non-religious. Although a semi-confirmed bachelor, I seek a permanent relationship. You should be immaculately groomed, extremely well-dressed, preferably 18-23 years old, very thin and beautiful. Not just attractive, beautiful. I prefer a non-executive, non-professional woman who is also not in a glamour field. You do not have to be knowledgeable or sophisticated, just nice, alert, and interested in learning and growing. Require photo (returnable), detailed biography, description and home phone. NYM B461.

Everything Is Timing—Handsome and successful Jewish male, 47, 5'9", with all the real plusses, seeks very attractive, slim lady, non-smoker, 35-45, who is looking for sincere, one-to-one relationship. Recent photo/bio a must. NYM T469.

Handsome, Considerate, Warm—Financially secure white male, early 40's, yearns for special black lady who is attractive, sensitive and interested in sharing romance, travel and herself. Note/phone/photo, please. NYM B332.

An International Businessman—(40's) living at and traveling between NY, London, Gstaad and south of France - Is in search of an attractive, educated young lady aged 25-35 who will be based in NY or London and accompany him in business trips, summer yachting and winter skiing. Knowledge of French or Spanish a preference. Interest in sports and social events a contributing factor. She will be financially secured to the status and class envisaged. Gradual companionship may result into well matched chemistries or romantic relationship. Please give brief resume and phone number for early communication. NYM T369.

Marriage-Minded Professional—Male, 31, 5'10", 150, very good-looking, Jewish, athletic. Honest, sincere, and the ability to make a commitment. I have an MBA and am employed in the international marketing department of a large corporation. I seek a pretty, slim lady with similar traits to build a future with. I do not smoke, drink or use drugs. Please write, you won't be disappointed if you're looking for something special. Photo/phone. NYM B387.

I've Come A Long Way Baby—You're attractive, mature, 50 plus, successful and would like to meet a dynamic, knockout redhead, who's a petite, sensuous, svelt, middle 40's Manhattanite. NYM T424.

Marriage-Minded—Attractive, warm, successful, sensitive, upbeat, professional male, 46. Seeks pretty, slim, sensitive, professional woman, 30-38, interested in marriage and a family. Photo appreciated. NYM T423.

Professional Woman—Attractive, slim, 5'6", mid 40's, romantic, sensitive, fun-loving, many interests. Seeks man for sharing and closeness. NYM T425.

It's Amazing I'm Still Single!—I'm a very successful attorney, sincere, handsome, Jewish, 38, and finally ready to settle down. I could be Mr. Right if you are under 34 years of age, very attractive, thin, outgoing and a marriage-minded female who might enjoy athletics (I love tennis and golf) traveling, theater, films and country club living. Wouldn't it be amazing if we met through this ad and developed a lasting relationship? Only letters accompanied by a recent photo will be answered. Please include your phone number and a short bio. NYM B466.

Let's Run Away—Beautiful mind, body, spirit, ready to hit the road with tall, handsome, physical non-smoking man. Money, age, no problem. NYM T426.

Handsome Jewish Man, 32—Traditional values and varied interests. Seeks special lady to share days possibly lifetime together. Note/photo, please. NYM T427.

Jewish Ladies I Speak To Thee—I am a single, Jewish male, attractive, romantic, fun-loving and 33. Let's celebrate life's joys. Bio/photo please. NYM B469.

Professional Male—37, sincere, sense of humor, handsome, seeks female, 30-40, for friendship and lasting relationship. Photo/bio. NYM T432.

Glamorous Brunette—37, playwright, copywriter seeks an outstanding professional, 36-55. Photo. NYM T428.

Financial Woman—Socially conscious, 39, parent, Jewish, down-to-earth, slim, attractive, desires man to share the vicissitudes of life and to enjoy recreation with wit and wisdom, 35-50. NYM K004

Beautiful, Spirited, Jewish—Female, 32, 5'6", professional. Seeking genuine, sensitive, accomplished, traditional/Orthodox, Jewish male, 30-40, for lasting relationship. Photo/phone. NYM B470.

Single Jewish Male—40's, slim and trim, love music and theater, swimming and running, with lust for living and affinity for the better things in life. Looking for a complementary, professional woman to share paths. NYM B471.

Sexy, Beautiful—31, divorced Jewish female, L.I. mom, loves beach, dancing, sushi. Seeks handsome, warm, compassionate male to 45, emotionally and financially secure for lasting relationship. Children OK. Photo/letter. NYM T429.

Marriage No Monogomy Yes—You are first-class, handsome, Jewish, 30-48, James Bond/Jack Nicholson, fun, dynamic, affluent. I am blonde, 5'9", knock-out, 32, long legs, slim, super-successful, always happy, good audience, love to be dressed to kill. Photo/phone. NYM B472

Handsome Successful Neurologist—30's, looking for a beautiful, artistic and intellectually endowed, Jewish professional woman, 25-30, to share serious relationship. Phone/photo/bio. NYM B473.

Professional, Down-To-Earth,—Sensitive female, 36, seeks thoughtful, tall male, 40's, who enjoys talking, travel, movies, fun. Smokers welcome. Note/phone. K007.

Why Not?—Professional, optimist, Jewish, European background. Seeks an attractive lady, 44-50, 5'4"-5'9", for meaningful relationship, eventual marriage. Photo/phone/address. NYM K008.

Fresh Start In Miami?—I'm a fun guy, Jewish, 53, 5'7", 148, humorous, spectator sports, selective, with a casual and affluent lifestyle: boating, Club Med, travel, and fine dining. You are: under 44, extremely attractive, petite, shapely, slim, vivacious, open, not career-oriented, excited to relocating. We are seeking fun, laughter, sharing and togetherness in pursuit of a meaningful relationship and eventual marriage. Photo. NYM B475.

Elegant/Earthy, Very Attractive—Sexy woman, PhD, 39, 5'7", 118, (champagne/dark beer, opera/folk, ballet/rhumba, boating), independent and dependent. I'd love a 40-ish Jewish man, tall, thin, handsome, sexy, affluent, cultured and continental, who has never answered an ad, for happily ever after. NYM K010.

Female Wanted—By male with blue eyes. All answered. POB 1092 J.H., NY 11372

Youthful, Handsome, Witty, Widower—60, looking for attractive, slim lady with class, 40-50's, non-smoker, for lasting relationship and possible marriage. Recent photo/bio. NYM B478.

Lovely To Look At—Delightful to know. Versatile Great Neck lady seeks romantic male friend, age 55-60. NYM T342.

Outdoors Woman—32, tall, pretty, variety of interests, looking for outdoors man. Letter/photo, please. NYM T431.

Search Special Woman—Share present, future. ME: 5'8", solid 160/blue eyes, curly, bearded/1985 NYC marathon/43 years deceiving, young spirit, appearance/honest, communicative, sensitive, affectionate/hope you too/ scrabble, movies, sports, travel/have faults but good heart/ much to offer right woman. YOU: good shape, muscles, little makeup/30-40, denim, giver/me too. Don't pass up/ note,phone, gets reply/ you're out there/if not you, perhaps a friend. NYM B480.

Former Pro Athlete—37, great shape, successful, very good-looking, college education, very well liked, good sense of humor, looking to meet a woman, 21-35, must be extremely attractive, slender, 5'2"to 5'6". If you meet these requirements, plus a good sense of humor and a good mind, we could be a good match. Photo/phone/note. NYM B476.

I'm A Pretty 55—60-ish Male? If fun, gregarious, cultured, romantic, I can't resist! Good-looking? I'll faint! NYM T430.

A Thoughtful Man—Divorced, white, professional, 35, 5'10", 150, loves classic literature, looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities; age 30-39. NYM K014.

Sharing And Caring—Are what I'm looking for. I'm a smart, pretty, enthusiastic woman who's ready to take a chance that a nice man will answer this ad. I'm in my 30's, non-smoker, a successful financial writer who enjoys life at work, home and play. I can get as much pleasure from doing the Sunday Times crossword puzzle as seeing a new show, love both the city and the beach, enjoy Beethoven as much as 60's rock. If you are between 30 and 50, have a good sense of humor, don't take yourself or life over-seriously, are responsible when you need to be and carefree when you can be, can let yourself be caring and cared for, think of what we can do together! No heavy smokers or drinkers, please. Note/phone. Photo, appreciated. NYM K017.

Gentleman—50, seeks lady, 38-48, to share interests in classical music, opera, jazz, art, travel. NYM T434.

Articulate, Upper East-Sider—Professional, white male, 55, 5'8", 150 lbs., NYC marathoner, wants to meet a pretty, single lady, 33-43. Photo/phone. NYM T433.

Why Settle For Less!—I am a very bright, super attractive, financially secure, white male, trim, athletic, eclectic. You should be Jewish, in your late 30's or 40's, with similar qualities, a non-smoker, very pretty, have dark hair and an hourglass figure (blue eyes a plus). If you are looking for a quality relationship, we should meet. Summer with me in my (really) enchanted cottage by the sea. Photo necessary. NYM K018.

Black Female, MBA—28, attractive, cheerful, lover of city sights and sounds, seeks well-educated male, kindred spirit, 26-38. Phone/bio. NYM B481.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

My Interest in Judaism—Is new. I would like to meet a Jewish man, 26-30, 5'9" plus, to share this very special learning experience with me. I enjoy movies, comedy clubs, Lincoln Center, museums and zoos. I am a non-smoking professional, Jewish female, (24), who loves living in NYC and hopes there is a man who will answer, that is aware of his heritage, comfortable in Lee's/Levi's and not afraid to laugh aloud. NYM K027.

Warm, Well-Educated—Well-traveled, trim and petite, Jewish female writer, eclectic interests, optimist, seeks fit, 50 plus, successful male match. NYM K019

Sally Struthers/Pia Zadora—Look-alike/ close to 40, over achiever, scientist, would like to share bright, cute, loveable child (yours) (more OK) with single, white, attractive male, 40's or 50's, with wide range of interests and abilities, intelligent enough to communicate on all levels, caring, to whom honesty in business as well as personal relationships is of prime importance. NYM T435.

Professional Male—Sense of humor, gentle, 56, bald, beard. Seeks intellectually curious, self-accepting woman to share mutual stimulation of mind, body and soul. Photo, helpful. NYM K020.

Very Pretty, Professional Lady—I'm slim, athletic, energetic, sensitive, Jewish, with a great sense of humor. My passions are: theater, music, travel and tennis. If your bio blends with mine and you see marriage in your future, please write. NYM K021.

Sexy Green-Eyed Beauty—26, seeking a tall, athletic and handsome, rugged type, 27-35. Please only real men reply. Jewish or Italian preferred. Bio/photo a must! NYM K022.

38-Year-Old, Attractive Blonde—Seeks, 40-50-year-old, intelligent, sexy male for possible relationship. No wimps, please. Photo/phone a must. NYM B482.

Sophisticated Female Exec—32, European background, seeks successful man with integrity, humor, appreciation of finer life-style. Bio/photo. NYM B483.

Tall, Handsome Male, 31—Jewish professional, who is intelligent and sensitive, good sense of humor, seeking tall, attractive Jewish female, 23-30, for a sincere relationship, for fun and romance. Phone/ *bio/photo, helpful.* NYM B484.

Super-Looking, Model/Exec, 38—Wishes to meet super-looking substantial Manhattan man for serious play, urban adventure or just friendship. Photo/bio/ phone. NYM B493.

I'm Tired—Of reading cutesy ads. If you're for real then you're for me. I'm a 5'9", intelligent, good-looking, Catholic, Westchester man. I enjoy life - along with sports, music and reading - but I'm not a jock, yuppie or nerd. If you're 25-35, pretty and bright, with traditional values, send photo/bio. Relax - I've never done this before either. NYM K023.

Super Successful—27, sexy, savvy and secure. Seeks handsome, intelligent man, secure enough with his own accomplishments to not be threatened by mine. Phone/note/photo. NYM K024.

Nerdy, Stupid, Poor—And under 35? This renaissance woman seeks the opposite. Bio/photo/phone. NYM B494.

Exciting To Be With—Elegant, witty, intelligent, world traveler, successful in her life and fashion career, just 50. Seeks man with similar qualities who is not afraid of a relationship. NYM K025.

Manly, Sophisticated, Distinguished—Masculine and successful exec, 5'10", trim, separated, 60, vigorous with hi-rise Bklyn apt. Prefers a sensuous, attractive, trim, witty, feminine female under 40. Bklyn residents preferred. Photo/phone, please. NYM B495.

Omar Sharif Look-A-Like—31, attorney, first-timer, enjoys athletics, entertaining, conversation and romance. Seeks bright female, model-type. Stability, sensitivity a must. Phone/photo/note. NYM B496.

In Spring—A lovely young woman's fancy turns to romantic country jaunts, lively talks, having fun. Seeking attractive man, 30-45, who thinks this sounds good. Photo. NYM K026.

Handsome, Warm, MD, 34—Catholic, seeks honest, pretty lady, 22-32, who is not afraid of friendship and love with the *right person. Bio/photo.* NYM *B497.*

Elegant, Pretty, Sophisticated—Secure, cultured, traveled, slender, interesting woman, seeks most attractive, most desirable, articulate, active, trim, affluent man, 42 plus. Note/photo/phone. NYM B498.

Beautiful, Loving, Blonde—Seeks successful, handsome, poetic, artistic, Catho*lic man, 33-44, for everlasting love and* marriage beyond compare. Photo/phone/ bio. NYM B499.

Playful When I'm Not Supposed To Be—And cerebral when I wear sweatpants. 27, Jewish male, 5'10", slim, athletic, green eyes, successful. I enjoy honest, hard-working people who know how to laugh and have fun. What do you like? Photo/bio. NYM T436.

Female Executive, Young-In-Heart—Is looking for financially independent male, 45-60. Must share interests in jazz, theater, sports, travel, have a great lust for life and laughter. If you are a caring single man who can respect my freedom as I will respect yours send bio/photo to: NYM T437.

Ready, Willing, Able—To start new relationship. Very pretty, 5'7", 43 years old, blue-eyed blond, with model-like appearance, mother-like heart and child-like soul, seeking one very nice, fun-loving, real man. Bio/photo. NYM B500.

25-Year-Old Jewish Female—Ranger fan. Seeks partner to make a winning team. NYM T438.

Nice Looking Man—59, 5'8", educated, secure, fit, non-smoker. A romantic with middlebrow pursuits from the Met to the Mets, seeks bright, healthy woman with a pretty face, 40-54, educated, witty, shapely, a doer who eschews ego, pretense and, like me, seeks the real stuff of life. Photo/ bio. NYM T439.

Successful NYC Businessman—Late 40's, who enjoys the good life and the simple life equally, is looking to meet that special lady. Photo/note. NYM T442.

Looking For My Other Half—27, cute, blue-eyed NJ lady who loves writing, romance, old movies, shopping, travel, looking for a permanent relationship with a man who is sincere, romantic, caring, gentle and good-looking, 28-35, who loves to laugh and has a secure job. Photo/letter. NYM B501.

Successful And Sexy Mensch—25, Ivy-league educated, investment banker with piercing brown eyes, broad shoulders and faded blue jeans. Seeks creative, sensual, well-educated woman, 25-35, for Manhattan romps and global expeditions. Keen sense of adventure required. NYM T441.

Jersey Girl—26, redhead, waiting by the shore for 30-ish man to sail away with. Photo/phone/note. POB 592 West Long Branch, NJ 07764.

Handsome, Athletic, Bright—Warm, 45, LI, 6'1", 160, Jewish male seeks counterpart 25-40. Letter/bio/photo. NYM K028.

Slow Down!!!—Jewish male, 27, by day poses as a regular real estate exec, but not just another "pretty face". Love to laugh, hedonistic, food by candlelight, all sports (except bowling), recreation. Seek similar woman, warm and kind, complete with hair, for lasting relationship. Bio/ phone, photo important. NYM T443.

Pretty/Cute/Petite—34, I'm fun-loving, independent and cry at sad movies. Enjoy skiing, city, country and cuddling in front of the TV. If you're between 32-42, attractive, ambitious, Jewish, fun to be with and willing to communicate, I'd like to meet you. Note/photo. NYM K029.

Risk-Taker—40, 6', wants to meet attractive, energetic woman. Please be someone who has taken chances and come up a winner despite possibly a few scars. I am professional, well educated, like New York but enjoy country weekends. Photo helpful. NYM T444.

Not In Love—But open to persuasion. Tall, handsome, investment banker and tennis pro, 28, seeks woman who is impressed by kindness. Photo. NYM T445.

Make My Heart Beat!—Vivacious, adorable, LI Jewish woman, 33, seeks fun-loving man to share life with. Photo/bio/ phone. NYM K030.

If You Enjoy The Arts—Dancing, long walks, good talk and between 45-55, this attractive lady with smile and warmth would be interested in you. Note/photo/ phone. NYM T446.

Are You A Libra?—This West Side, Aries woman, 35, attractive, independent, vivacious executive would love to meet you. Long letter/photo please. NYM K031.

Black Businessman, 48—Seeks attractive, petite female. Photo/phone. NYM B502.

Seeking Chemical Reaction—Will our elements mesh? Mix this youthful, attractive, slim, secure, athletic, 6', laid-back, 37-year-old, NYC man with a caring, affectionate, fit, trim, non-smoking, very attractive, 24-36, woman. Add spicy interests in rock and classical music, travel, the arts and sports. A permanent union might result. Detailed bio, phone and recent photo a must for any chemical action to occur. NYM B503.

Very Attractive—20-year-old female, 5'8", aerobics instructor, loves animals, dancing and new experiences. Looking for compatible, caring, outgoing guy. Let's exchange letters/photos to see if we match. POB 65 Newfoundland, NJ 07435.

Do You Want A Lasting Love?—White female surgeon seeks honest, warm, creative, non-smoking, athletic, tall man who wants to share Christmas and all life's pleasures. NYM B504.

Handsome, Athletic, Witty—NJ professional, 5'7",39, enjoys Aspen heights, Barbados nights, country and city sights, music, theater, dance, art and quiet times. Desires attractive, intelligent, athletic, non-smoker. Photo/bio/ NYM B505

Widow, 5'6"—Blond, attractive, in her early 60's, looking for companion of similar age, who is sincere, intelligent and a neat dresser. Interest in music, theatre among other things a plus. NYM K032.

I've Got Spring Fever—Are you the cure? Ebullient, very pretty, 35-year-old, Morris County brunette, waiting to feast her big brown eyes on a loving, caring, successful, good-looking man. Let's share the good times! Note/photo/phone. NYM K033.

Attractive, Intelligent, Businessman—40, with sensitivity, enjoys theater, dinner. Seeks lady that is attractive, intelligent, reliable, 25-38, warm, mannered, educated, stable employment history, out-going, and wants equality in relationships. Bio/ photo (must). NYM T447.

Harmony—Mentally, spiritually, physically, sought with talented, successful gentleman, 55-65, by this multifaceted lady. Note/photo/phone. NYM B506.

Successful Professional White Female—Age 32, attractive, slim, intelligent, seeks male counterpart, age 28-38, for romance, love, marriage and family. Be at least 5'10", down-to-earth, have a good sense of humor and enjoy the outdoors. Photo/bio, a must. NYM K035.

Handsome, Slim, Executive—47, athletic, affectionate, secure and Jewish. Looking for very pretty, thin, lady, 30's with sense of humor and faded jeans. Send photo/I'll reply with mine. NYM B507.

Romancing The Stone—This funny, sensitive, handsome male, 31, seeks a special female gem to complete his picture. All responses with photos will receive an academy reward. NYM K036.

Pretty And Pretty Funny—Lady lawyer, slim, petite, 35, likes movies, basketball, art, beach. Seeks somewhat athletic, non-smoking man (30-44) with post-grad degree for popcorn, give and go, beachcombing. NYM K037.

Seeks Man—Surgeon, 39-55, caring, meet beauty. Warm, to live life. NYM B508.

On The Market—A new issue now available. Jewish female, 34, athletic, adorable, affectionate, a real find. Investors should be, 35-50, secure, successful, sincere. Com*mon stock will include tennis,* sense of humor, and desire for long term gain. Exercise your option today! NYM K038.

Female MD/Actress—Jewish, 32, 5'5", slim, cute, funny, seeks kind, tall, successful man, 32-48. Photo. NYM K039.

STRICTLY PERSONALS

Successful Jewish Male—27-year-old, good-looking, financial executive seeks warm, sensitive, attractive woman to share best life has to offer. Note/photo/phone. NYM K034.

Responsible Free Spirit—Seeks same. I am a successful,47-year-old male in excellent physical condition, non-smoker, no children and enjoy the wonders and comforts of life. Phone/photo. NYM B510.

Pretend No More!—I'm interested in a man comfortable with the way he is and satisfied with where he's going. If you've arrived, that's wonderful! If you've given up, read no further. You should be 30 by now, over 5'10", very handsome, marriage-minded, Jewish preferred. You are a strong character and of gentle touch. A smoker looking to quit soon is perfect. I'm all that I've asked for in you. I'm 31, 5'5", very attractive. Letters answered with respect, and in confidence. Photo please. NYM K040.

The Best Is Yet To Be—As the right successful, attractive, professional Jewish male, 35-45, sought by this fetching, bright female will see. NYM T448.

Wanted: Love Connection—For a blue-eyed, handsome, 6'1", athletically-built 38-year-old, Jewish, successful corporate president. Seeking a very attractive, bright, interesting, athletic woman for all the fun, magic moments and sincerities that life has to offer. This description is for real, make sure you are too. Photo a must, phone/ bio. NYM T449.

Successful Male Executive—40's, well-built, sports loving, intelligent, seeking mid 30's woman, attractive, loving, caring, interested in a durable relationship. Bio/phone. Photo, a must. NYM K041.

Very Attractive, Intelligent—Single, white female is seeking an evolved, good-looking secure male, 28-40, to share the good life with. Bio. NYM T450.

If You Stand Tall—In height and character come and celebrate the spring with me! Attractive, loving, youthful 50-ish divorced female to share with you the enchantment of the season. NYM T451.

Wall Street Executive35, tall, handsome, witty, caring. Seeks a bright, kind-hearted Jewish woman, 23-31, who is a non-smoker, beautiful, and has a sense of humor, for a stable, long-term relationship. Photo/phone/note. NYM B511.

Sensitive Male, 40—Good-looking, fit, over-educated, Jewish (non-religious) professional, seeks romance and commitment. Warm, attractive, down-to-earth woman seeking same, please reply; photo appreciated. NYM T452.

Warm, Pretty—Professional woman, 28, seeks witty, kind, financially secure man age 30-45. Photo/phone/bio. NYM T455.

Last Of The Good Guys—36, never married, self-made export exec, art, antiques, theater, country sports. You are a European or American menschelle in her 20's. Photo/phone/bio. NYM B512.

Caucasian Ladies—Attractive, oriental male seeks lady for sincere relationship. I'm 28, 5'6", yuppie with co-op in Forest Hills. Send photo/note. NYM B513.

Successful Doctor-Businessman— 6'3", a big man, loves sun, fun, boating and good food. Interested in a good-looking, earthy, well-educated Pisces woman, late 20's-early 30's, dancer-like body and voluptuous who wants to share in a loving, sensual, body, mind, and spiritual relationship. No smoking. Phone/photo/bio, please. NYM T460.

Fed Up With The Rat Race?—You are a very feminine, elegant, romantic, still sensuous lady in your forties or early fifties. You like chic little bistros, escape afternoons or weekends. You are not aggressive or a careerist. You like the feeling of being loved and desired. Photo/note appreciated. NYM T453.

Warm, Attractive Psychotherapist—31, blond, seeks self-aware sensitive professional man, 30-40. NYM B515.

Are You A—Tall, attractive, sophisticated, athletic, successful man, 28-38, bitten by the herpes bug? I'm your female counterpart, looking for an obviously honest, fun relationship. Herpes hasn't ruined my life, just cramped my style. Religion unimportant. Photo, note, phone a must. NYM T454.

Handsome NYC Plastic Surgeon—31, Jewish, 5'11", athletic, slim, sophisticated, refined, well-traveled, but unpretentious, seeks beautiful, successful, professional, Jewish female under 32, who is tall, slim, athletic, stylish, but above all, down-to-earth. Photo/bio/phone. NYM B514.

One In A Million Man—33, with build of a jock, heart of a poet. Successful, marriageable, handsome, fun, smart; seeks lively, pretty, smart, funny female. New to NY? Tall? Great! Note/phone; photo optional. POB 1256 NYC 10023.

Pretty NJ Lady—Seeks man, 55 plus, for joys of home and outdoors. NYM K042.

Dolly Parton Type—Sweet pretty and sexy, mid 40's, 5'3", financially very successful Manhattanite. I'm a nice person but fussy. Seeking a Mr. Right, up to 60 years old. Must be very successful business or professional man, intelligent, attractive, good natured, 5'10" to 6', Jewish preferred. Photo/phone. NYM T457.

NJ/NYC Professional—Attractive, dark-haired, Christian female, mid 30's, seeks handsome, Christian male, 35-45, 5'11"-up, non-smoking, emotionally and financially secure. Photo/phone. NYM K043.

Beautiful, Shapely Teacher—Green-eyed blond, 39, finally ready to learn about the joys of marriage with an attractive, warm, intelligent, Jewish man, 35 plus. Bio/photo appreciated. NYM B517.

Handsome, Dancing MD—39, 6'2", desires beautiful, vivacious woman, 26-37, interested in sports, theatre and family. Photo/bio/phone. NYM T456.

Bundle Of Joy—5'2", green-eyed redhead, 36, female, intelligent, sincere, sense of humor, looking for handy, financially secure male with similar qualities for lasting relationship. NYM K044.

Tall Athletic Investment Banker Type—32, hardworking, conservative, successful, enjoy tennis, travel and the theatre. I also love my job and a good practical joke. I'm looking for a special, attractive, educated woman, 25-35. Photo/phone/note, please. NYM T458.

Outgoing, Kind-Hearted—Professional lady with diversified interests who especially loves laughter, the arts and seeing the world, seeking a committed relationship with: a stylish yet down-to-earth man, from 35-50, with similar interests. Also, financial security important. Photo, phone, please. NYM T459.

Ex-Model, Turned—Successful entrepreneur, a lovely mixture of femininity, sensitivity and intelligence with a love for skiing, sailing and travel. Seeks that most special man, 35-50. NYM K045.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

Name ______

Street Address ______

City ______ **State** ______ **Zip** ______

Home Phone (for our records only) ______

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______

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*Use the coupon above or call (212) 880-0732. Rate is **$25** per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.*

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Prince Seeks Princess!—Are you a Jewish princess, or would you like to be treated like one? If the answer is "yes", I would love to meet you. I'm Jewish, 29, 5'10", 165 lbs., cute with a great sense to humor. If you are a slim, dynamic, intelligent, pretty Jewish female, used to the finest things in life, we should talk. Photos encouraged, and could even be exchanged prior to meeting. Take a chance, otherwise we may never meet. You won't be disappointed! NYM T478.

World-Traveling Entrepreneur—38, Jewish, 5'11", fit, handsome, would like to explore the pleasures of NY and beyond *with a spontaneous, slim, non-smoker* with a great sense of humor. Interested? Note/phone/photo a must. NYM B516.

Hedonistic White Male—25, 6'3", 190, good-looking, hard-working, humorous, honest and sincere seeks fit professional woman, 30-40, for a taste of something different. Photo a plus. NYM T461.

Philosophical MD—Attractive, trim, 32, honest, playful, confident guy. Seeks romance. Photo helpful. NYM B519.

Reach For A Star—And I'll show you a man who's 35, Jewish and been to Japan. He's sensitive, funny and boyishly cute. He owns his own business. That's nothing to boot. Write to this single and you may just find, you'll meet somebody who's one of a kind. NYM T462.

Ten Plus Looks, Personality—And intelligence. Secure and independent. Seeks male with like qualities-40's. Phone/photo/bio. NYM B520.

Message In A Bottle—6'0", 175 lb. male, 26, marooned. Am looking for intelligent, pretty, petite lady to rescue me. Or better yet, come and join me on my island. NYM T463.

Leggy Westchester Brunette—32, skis all winter, travels whenever possible. Seeks gentleman, 27-37, 5'9", handsome, romantic with both oars in the water and a passion for sick jokes. Photo/bio/phone, please. NYM T464.

Very Pretty Blond Wasp—Mid 30's, irreverant corporate V.P., addicted to travel to exotic locales, tales of pirates and explorers and poking fun at sacred cows. If you are a Christian male, 33-45, handsome, generous, successful and looking for a committed relationship with classy lady who keeps you laughing, send note/photo. NYM T465.

American-Born Chinese—Male, 27, 5'9", good-looking and athletic seeks slim Asian female. Let's grow together and enjoy New York's museums, restaurants and Central Park. Note/phone/photo. NYM T466.

Sincere Wall St. Professional—30, 5'11", slim, seeks pretty female who likes Broadway musicals, dancing, the Mets *and sitting enraptured through "101* Dalmations" (twice). Note/photo/phone. NYM T468.

Bright And Attractive—Young 40, seeks man, 38-48, for sharing and fun, eye on long-lasting. Am ex-professional musician, now *law student, eclectic interests,* believer in chemistry. Note/photo/phone. NYM T471.

Woman With Herpes—37, looking for man, 30-45, who lives in Manhattan and loves it. I'm 5'6", 117 lbs., pretty. You're 5'10" plus, slim, attractive, a non-smoker, who is not opposed to marriage and children. Note/photo/phone. NYM T473.

You're The One—Who is sincere, warm, *professional Jewish female, 24 to 30. I'm* the one who is caring, thoughtful and a lawyer. Photograph appreciated, but not necessary. Your personality is more important. NYM T474.

Beautiful Blue-Eyed Model-Like—35, 5'4", *single Jewish professional female,* doctorate, witty, warm, sincere. Seeks marriage-minded MD or professional, 31-41. NYM K046.

Bright Professional Woman—Early 50's, varied interests, attractive, easy-going, *zest for life, Jewish. Seeks male, 55-60, for* companionship and more. NYM K047.

Are You My Type?—If you are a handsome, caring, stable, romantic Jewish professional or successful businessman who wants a lasting relationship, this pretty, thin, affectionate, blondish professional, 32, would love to meet you. Photo/bio/ phone. NYM T475.

Springtime In New York—Wouldn't it be fun to explore the city and leave it behind? 5'6", warm, adventurous, 31-year-old Jewish woman of eclectic tastes is ready for fun and romance with a caring man. NYM K048.

Agreeable Wall Street Professional—48, Wasp, seeks attractive, slender, playful female, under 120 lbs, for friendship and adventures. I like kids, popular and classical music, and the New Yorker. I don't like sports or politics. Prefer Manhattan or Westchester. NYM K049.

Romantic New Yorker—Ready to walk the beach and Third Avenue with a loving, *accomplished, fit, emotionally-aware* man. I am 40, creative, pretty, tall, athletic, sensitive and wise. NYM K050.

Unconventional, Energetic Woman—30's, intense, goal-oriented, highly educated, professional, very attractive, excellent athlete, *tremendous warmth, a great capacity* for caring, old-fashioned integrity and loyalty, personable and considerate, romantic and idealistic. Desires Wasp man, 35-45, with like attributes and no previous owners, to be my soulmate and lifetime companion. NYM K051.

Polite Urbane Executive—41, 6', handsome Jewish gentleman seeking restless Jewish female, 21 and over. Photo appreciated. NYM T476.

I Am A White Jewish Male—65, 5'4", in good health, excellent business and income, well-groomed, non-smoker. I would like to share the better things of life, theatre, fine restaurants, etc. with a young, petite, classy lady, a non-smoker with a sense of humor. I am rich, have everything but you. NYM T477.

Sparkling, Mischievous, Southern—Lady, also a successful lawyer, seeks amiable, attractive, solvent, Wasp, gentleman, fun-loving, non-smoker, 35-45, with hope for lasting romantic friendship. I'm attractive (big blue eyes, great fig*ure)elegant, family oriented and enjoy* country and city diversions with equal pleasure. Phone/note/photo. NYM B522.

Beautiful Garlic Lover—Jewish female, *seeks terrific male counterpart. I'm fun* to be with, easy-going and interested in life! I enjoy acting like a silly kid at times, and at other times I play the role of femme fatale. The man for me is definitely a romantic (mid 30's-40's) laughs easily, is spiritual, creative and sensitive. Besides liking garlic, he likes himself, but knows he'd be even better with the right woman by his side... NYM B523.

Pretty, Bright—Professional Jewish woman, 43, seeks warm and caring committed relationship with intelligent and sensitive man whose interests may include the arts and tennis. NYM T479.

Tall Trim Northern NJ Black Lady—Professional, 59 years young, attractive, healthy, warm, sincere, sophisticated, honest, loves the arts, outdoors, quiet dining, good *conversation. Seeks same in* a classy gentleman of comparable age, emotionally and financially secure, young in heart for caring and sharing. Race unimportant. Photo/phone/letter. NYM T480.

An Innocent Man*—Mid 30's, desires an* innocent woman under 26. I am 6', handsome, kind, athletic, wealthy, Ivy-educated professional and a musician. You are an old-fashioned idealist, extremely thin, model-pretty, non-smoker, who never answers ads. Photo, a must. NYM K052.

Male Executive—5'8", young 58, fun to be with, wants pleasant periodic diversion with educated, mature, secure, shapely woman to enjoy a non-suffocating relationship. Has time in New York. Please write with phone for chat to discuss culinary, culture tastes, arrange comfortable meeting. PO Box 670, Plandome, NY, 11030.

To Those Beautiful Footloose Men—In west 80's between West End and Riverside: I'm that beautiful, dark-haired woman in jeans and boots you see on the way to the corner mailbox. Here's your chance. Photo/note. NYM K053.

Pretty Female MD—Jewish, warm, sensitive, sincere, talented, would like to meet male high achiever, 30-38 (MD JD etc). Photo/bio/phone. NYM K054.

Miami Millionaire—Truly exceptional man, multi-dimensional who enjoys penthouse opulence and international lifestyle with all the trimmings. Looking for life's finest and has the finest to offer. You must be a *spontaneous, adventurous* woman, who is exceptionally beautiful, charming, and classic looking, age 18-30. Also must be seeking a lasting stable relationship. Letter/phone and recent photo. Full figure a must. Active, horseback riding, tennis, athletic. NYM T481.

Chinese Male—Seeks same race female. I'm highly professional, warm, open, secure, loyal, 5'9", 36, enjoy theater, dining, quiet times. NYM K055.

Beautiful Female MD—28, Jewish, *looking for successful, handsome profes*sional male for fulfilling, committed relationship. Photo/bio/phone. NYM K056.

North Shore LI Man—Educated, affluent, well-built, good-looking wants special good-looking, slender woman, 32-42, *also into active athletics* and good times for lasting relationship. Non-smoker. Bio and photo necessary. NYM T482.

If Life Were Perfect—We wouldn't need *this ad. Pretty, slim writer, 26, seeks ath*letic, fun, Jewish man, 24-33, to share sunsets, bike rides and Oreo cookie ice cream. Photo/note. NYM K057.

Witty, Blue-Eyed Blonde—29, slim, 5'8", a head-turner, needs man with fighting *spirit and sown oats, able to match wits* and share life with a classy, educated West-Sider. 30-40, non-smoking. Note/ phone, photo helpful. NYM T483.

Spanish—Professional female, 30, 5', 125 lbs., former model seeks Spanish or Jewish professional male, 30-42. NYM T484.

Pretty NY/NJ, 38—Professional woman, needs tall, non-smoking, white male for serious commitment. NYM B524.

Lots Of Love To Give— From an extremely attractive, thin, vivacious, adventurous, 5'9", sophisticated, playful woman, 37. I'm tender and communicative. If you're 38-48, Jewish, 6' plus, handsome, successful, marriage-minded and as ready as I, for a special relationship, please write so together we'll be able to enjoy life to the fullest. Photo/phone, please. NYM B533.

Sports Reporter—29, good-looking, *seeks pretty, non-smoking female sports* fan who's Ahhhh! - a scream to be with. Photo. NYM K058.

Warm Assertive Sensitive And Caring—48-year-old guy looking for woman of similar characteristics. I enjoy honesty, excitement, loyalty and the passion of living and loving. I own an industrial company and also am a theatrical agent. Hobbies include travel, music, movies and flying. I look at each day with joy and anticipation and still plan for tomorrow. I seek a lovely, very attractive, warm lady, late 20's to middle 30's. Please send photo and bio. Thanks. NYM T486.

Beautiful Blue Eyes—Very pretty, warm, somewhat zany, 26. Searching for "chemistry" with extremely intelligent, sensitive and successful, Jewish man, 27-38. Preferably live in Manhattan. Photo essential. NYM B527.

Bright, Attractive—Attorney, 29, 6', 180 lbs., fun-loving, sincere. Likes travel, gourmet cooking, parties, the Spanish language and quiet time together. Seeks educated, slim, attractive Christian female, 21-31. Note/photo. NYM T488.

Let's Experiment—26, 5'5", attractive, slender, professional woman, seeks chemistry and compatibility with one honest, intelligent, warm, sensitive, down-to-earth, athletic, professional, with a good sense of humor. NYM B528.

Sharp, Attractive Jewish Professional—Female, 28, witty and outgoing, seeks tall professional Jewish male, 28 to 33, with cultural interests and humor. NYM T489.

Intelligent, Successful—Jewish professional. Youthful, good-looking, 42. Enjoys sports, beach, movies. Seeking attractive, intelligent lady, 30-35. Please send photo/note/phone. NYM T491.

Attorney With Character—Knowledgeable, witty, supportive, honest, secure, 5'11", 45, looks good. Seeks permanent relationship with pretty, cultured, loving, blond woman in her 30's. Photo, note, phone. NYM T492.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Vivacious, Caring, Pretty—Here is a 31, Jewish female, M.S., who is lively, warm-hearted and a good humored conversationalist. She seeks a bright, Jewish male, who likes the city, the country, himself and being with others. Let's share our smiles, ambitions and good times. Photo, phone, bio. NYM B531.

Dynamite, Lovely, Sincere—I look good, you look good. Attractive, 5'2", 36, professional woman, West-Sider, substantive with eclectic interests seeks Jewish man (35-43), stable, secure with good humor, mind and soul to share music, laughter, conversation, friendship and life. Note/phone/photo, appreciated. NYM K062.

Warm, Wonderful, Sometimes Wacky—Divorced white female seeks professonal male over 40 who is not afraid of a busy self-made career woman of substance. Note/photo/phone. NYM T493.

'Tis The Season—For outdoor tennis, Berkshire weekends, picnics, long walks and romance. This warm, quality, 43-year-old professional woman is looking for a partner to share some of the above and more. NYM K063.

Handsome Jewish, MD—32, 5'8", seeks pretty Jewish female, 23-30. NYM B526.

Intelligent, Sensitive Male—32-year-old, Jewish professional, Manhattan resident, seeks warm, interesting, professional woman, 27-32, with a good sense of humor, who still believes in traditional values and who understands the give-and-take of a close relationship. Bio/phone. NYM B532.

Seeking To Share—An alternately rueful and whimsical outlook on life, with a sincere man partner/best friend, about 30 to 45. I'm a witty, sensitive woman with good looks who is smart, honest, articulate and fun. I like to laugh, listen, think, and talk. The rest are details. Let's meet and find out. Send a note about yourself with a photo and I'll reciprocate. NYM K064.

Attractive, Classy Jewish Lady—Early 50's, seeking sincere relationship leading to total commitment. NYM T494.

Lovely To Look At—Delightful to hold and heaven to kiss. Terrific female beauty, 30, seeks very special, smart, charming, 30-ish male with great eyes and valid passport for young love. NYM K065.

The Question Is—Would you rather eat at the Palm II or Wo-Hop? Would you rather watch PBS or Bugs Bunny? Would you rather make a fashion statement or patch your old Levi's.? Would you rather be intellectually enlightening or historically funny. All the above are being asked by a 28, 6'0", Jewish male, who's cute, athletic, sharp and great to have around for midnight snacks. Looking for down-to-earth, un-Jappy, Jewish woman with brains and humor, wrapped into one. Looks wouldn't hurt. You must answer "B" to all the above. Note/phone/photo. NYM B534.

What Can I Do To Make You Happy?—Man, 50, looks 40, affectionate, caring, successful, handsome, sense of humor, looking for the right woman for romance, travel, dancing, and more. Your recent photo assures my reply. NYM B535.

Reward: A Forever Best Friend—Attractive, intelligent, honest, athletic, caring divorcee, 36, career woman and mom to 2 adorable daughters, is seeking what's missing in her life. Please be tall, Jewish, 35-45, successful with a sense of style, self and humor. Photo/phone. NYM K059.

Spring Forward—Sensitive, handsome, athletic, professional Jewish male, 28, enjoys cooking, theater, travel, fireplaces. Looking for a woman for all seasons. Note/photo/phone. NYM T495.

Honest, Gentle Male, 34, Beard—Are you bright, beautiful, petite? NYM B536.

Act II—Dramatist, pretty, 5'8", slim, 40, soft, humor, casts male lead. NYM B537

Single Southern Gentleman—Divorced for 12 years; am now looking for permanent relationship with very beautiful, very slim, unencumbered female under 45. You should be intelligent, honest, compassionate, adaptable, fun-loving, classy, sexy and sensuous. Please be sophisticated and enjoy life, family and friends. I hope I don't expect too much, but I am looking for a special lady who is mostly secure. I am particular; I also am a special person who is very handsome and a young and young looking 51-year-old (5'11", 160) who loves life and all it has to offer. I am a semi-retired business owner who is affluent but unpretentious. My children are either married or in college so I am free to travel and explore new worlds with you as my companion. My interests also include good dining, theater, books and fireplaces, a little golf, horse racing, boating (I have a lake home for weekends) and a country club style of living. I live in a medium size state capitol in the south and it is a most enjoyable way of living. Eventually you would have to consider relocating, but you would be free to travel home when you like. I am considerate, romantic, very steady, easy-going, college educated and becoming very health conscious. Please reply with good photo (returnable) and particulars. I will be in NY in late April/early May to meet you. NYM T485.

An Expert At Living—Successful, New Age NYC male psychotherapist, 56, accomplished artist, writer, actor, musician is witty, loving, playful. Passions: animals, travel, miracles. Let's inspire each other. Age, photo helps. NYM B538.

Scandinavian Blond—45, very good-looking, slim, 5'8", educated, successful entrepreneur. Well-established man over 45 to love and respect would make life complete. Bio/photo/phone. NYM T496.

Dynamic, Alive, Beautiful—Blue-Eyed blond lady jock, 5'4", slim and shapely, Jewish professional. Seeks tall-ish, Jewish, sensitive, bright, handsome, secure, 38-54, non-smoker with a sense of humor for the real thing. NYM K066.

Handsome, Tall, Successful—Demanding. Seeks catering, head-turning woman, 24-35. Any job OK. Photo. NYM T497.

Attractive Woman PhD—Mid-50's, professor, enjoys theater, movies, travel, desires male counterpart for committed relationship. Note/photo . NYM B539.

Unconventional Female—(35) with heart in the woods and paycheck in the city, loves camping, movies, puns and unplanned fun. Seeking partner to enjoy the whole d--- thing. NYM T498.

Spring Is Here—41, trim, handsome, successful Jewish professional man, 5'8", affectionate and caring. Seeks a warm, attractive, slim, unpretentious woman, 32-38, to share fun, tender times, leading to a lasting relationship. Photo/phone/bio. NYM K061.

Creatively-Inclined—Cute, charming, brunette, slender, green-eyed, Jewish female, 34, with bright imagination and realistic outlook. Seeks single Jewish male, mid 30's, with big dreams and sensible values. Bio/photo/phone. NYM T499.

Tall, Attractive, Intelligent—Blond lady seeks her counterpart; financially-secure, Jewish gentleman, 58-60 plus, conservative, ethical, and upstanding. Bio/photo/phone. NYM B540.

NYC And NJ—Special male commuter, 5'7", 26, attractive, athletic, charming and successful real estate broker. Wants to share precious spare-time hours with special Jewish woman, 24-35, who plays as hard as she works. Photo. NYM T500.

Christopher Reeve Look-Alike—Jewish, 33, consultant, LI, MBA, seeks Jewish female, 24-32, for closeness/sharing. Enjoy sports, music and theater. Photo/phone/note. NYM B542.

Beachcomber To City—Slicker, petite, attractive, witty, 33-year-old, with zest for life, wants to share the excitement with sincere, interesting, fun-loving gent. Note/ phone/photo. NYM K068.

First Class—Highly successful financier, 55, tall, soft-spoken, has horse racing stable and important business connections. Seeks pretty, intelligent, classy, clean lady, 35-50, for light, first class non-exclusive relationship. Non-smoker preferred. Phone/photo/ note. NYM T501.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 26-35 years old and non-smoker. Please send note/photo/phone. NYM B543.

Warm Wall-Streeter—26, 5'11", 160, brown-eyed, good-looking man, enjoys free time exploring good things, places in NYC. Like the above? Photo. NYM 502.

Live In Denver—But from East: Jewish lady, late 40's, attractive, classy, intelligent, quick wit, warm, zaftig. Many indoor interests, well-traveled. Seeks white, single, educated, worldly man, 47-57, with disposable income to enjoy the fine life. Bio/photo/note/business card. NYM K070.

Handsome, Successful Professional—36, with green eyes, not boring, seeks ardent, amorous, passionate, earthy woman for romance. Phone. NYM T504.

Searching For That Special Lady—Why haven't I found her? I'm 32, Jewish, 6'2", 180, green-eyed and good-looking. I am fun-loving and lead an active lifestyle which includes tennis, skiing, swimming or just lying on the beach on a tropical island. I am a highly ambitious and successful dentist who has worked hard and would like to find someone special to share all that life has to offer. Let's make a springtime romance into a lifelong commitment. Only responses with photo will be answered. NYM T505.

Stylish, Independent—Adventurous, of Japanese descent. I am 35, never married, creative, successful, athletic and fun-loving. Would like to meet a creative man, 29-40, who is affectionate, spontaneous, successful and who has a passion for exotic islands. Photo/note. NYM B541.

Attention:—I am a pretty, successful, single, Jewish young woman, 23, college grad, brunette, looking for that special young man who is looking for this special young woman. Hope he will be 23-28, Jewish, sincere, witty and refined. I enjoy ballet, photography, travel. NYM K071.

Caring Romantic Wasp—50's, seeks very tall, slim, pretty Manhattanette for movies, music, theatre, long walks/talks, intimacy. NYM T506.

It's Time—To smell the flowers/ to look at a tree/ to find a gent to complement me. I'm an attractive, petite, intelligent professional, substantive Jewish female, 25, sensitive, strong, dynamic and adventurous. Seeking a romantic, Jewish guy, 28-38, who's intelligent, secure, sensitive, witty, strong, energetic with varied interests. Comfortable in a tie or a sweatshirt, loves animals, the beach, city and country. If it's time for you to find a friend, someone to talk to, laugh with and share something special, send note/phone. Photo, appreciated. NYM K072.

Witty, Intelligent Jewish Male—Attorney, 38, 5'6", with sexy brown eyes, likes movies, music, sports. Seeks compatible female. Photo optional. NYM T507.

Warm And Lovely Woman-40—Bright, charming, fun-loving, shapely, pretty professional. Seeks kind, attractive, sincere professional male (38-50) with good sense of humor and genuine desire for lasting relationship. NYM B545.

Very Handsome Male—36, from India, well-educated, slim, 5'11". Work in NYC. Seeks nice lady. Note/photo optional/phone. NYM K074.

Dear Man In His Fifties—Are you willing to invest a few hours of your life possibly to discover the woman you're searching for? Write Box 448 W Haverstraw, NY 10993.

Easy To Be With—Single, 34, educated, Jewish, enjoys sports, theater, dining, lover of animals, financially secure, seeking male counter-part. NYM B548.

ANNOUNCEMENTS

To MS—It gets better every year.
Happy 21st. Love G.

Geri—"21" and still going strong. Ain't love grand. It sure gets better every year.
My love - M.

Sharen—Please write again with proper phone number. I've called Ohio to no avail. Haberdasher. NYM B479.

Seeks Lost Hackensack, NJ Lady—You were not sure you had right parking garage in Philly, rainy Friday night, March 14. I'm guy with beard you asked. Write, I want to meet you again. NYM B560.

Beautiful Dark Fur Coat—And beautiful woman in it. Please contact this young physician/photographer you met at 63rd and Madison, Sunday March 9th. Let's have dinner. NYM T490.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 559

BY MARY ANN MADDEN

You are a compulsive liar and a fine host/hostess.
To err is hunan, to forgive divine.
Look for good news in an ice-cream cone or a balloon.
Please pass the MSG.
No man is a hero to the Earl of Sandwich.

Above, ingredients for cookies. Competitors are invited to devise one message suitable for use in a fortune cookie.

Results of Competition 556, in which you were asked for examples of fractured composite names.

Report: A large entry. Hard to judge, as many funny names were accompanied by lackluster definitions. Some of you defined *things* rather than persons. And we all know how painful that can be. For the first time, names submitted in quantity (Mr. Ed Koch, e.g.) will not be confined to "repeats." Rather, the best defined appear with results. The report contains most of the favorite composite names, a few with most-popular definition. I think you take my meaning. Or not, if you'd rather not. I mean, we could always go see your Aunt Rose, or do you want to stay in and order a pizza? As long as you've got your health, I always say. Hello? Hello? We must have been cut off. Repeats: Dwight Gooden Plenty. Perry Ellis Island. Boy George Steinbrenner. Sandra Dee O'Connor. Johnny Carson McCullers. Ronald McDonald Reagan. Vincent Price Waterhouse. Karl Marx Brothers. Pinky Lee Iacocca. Salvador Dali Parton. Q. Tip O'Neill. Gypsy Rose Kennedy. James Joyce Brothers. Grant Tinker Bell. Harry Truman Capote. Jesse Jackson Pollock. Imogene Coca Cola. Patrick Henry Kissinger. Beverly Sills Cop. Queen Victoria Principal. Bing Crosby Stills & Nash. Walter Winchell Factor. Baby Doc Severinson. Little Richard Nixon. Santa Claus von Bülow. Chiang Kai Shecky Green. William Perry Ellis. Stevie Wonder Bread. E. L. Doctorruth. Babe Ruth Westheimer—the sultan of sex. Marlo Thomas à Becket—perky cleric, star of "That Saint." Ferdinand Marcos Welby, M.D. Muhammad Ali MacGraw. Henry Morgan Fairchild. Tom & Jerry Falwell. Edwynn Drood. Joyce Brothers Karamazov. Pope John Paul Ringo George. Eva Marie Saint John the Divine Ms. M. Marlene Dietrich Fischer Dieskau. John Paul Simon—songwriter, critic, and pontiff.

First Prizes of two-year subscriptions to "New York" to:

B. B. KING EDWARD VIII—blues-singing monarch who gave up his throne for the air rifle he loved.
Jack Rose, N.Y.C.

JOHN DEERE ABBY—syndicated columnist offering advice to the love lawn.
Robin Streit, Somerville, Mass.

JERRY LEWIS STONE—kindly father figure of film, only fully appreciated in France.
Barry & Barbara Sussman, Englewood, N.J.

TRAPPER JOHN JAY SILVERHEELS—doctor, lawyer, Indian chief.
Linda Giordano, Florence, Ala.

Runner-up Prizes of one-year subscriptions to "New York" to:

ORANGE JULIUS ERVING—Doctor O.J.
Michael Deutsch, Guttenberg, N.J.

ELTON JOHN SMITH—rock star who frequents motels.
John Blumenthal, Rye, N.Y.

MRS. PAUL'S REVERE—revolutionary war heroine who warned "The fish sticks are coming, the fish sticks are coming."
Silvia Rich, N.Y.C.

T.S.K. ELIOT—author, "*Such* a Waste Land."
Stephen Philbrick, Cummington, Mass.

And Honorable Mention to:

PATTI LABELLE EPOQUE—a beautiful singer for a beautiful age.
Paul Cain, Freeport, N.Y.

HAROLD J. ROME ROBBINS—Broadway lyricist, director, choreographer, and novelist.
Sarah Doerning, Arlington, Va.

SONNY PRO BONO—singer, golfer, public-interest lawyer.
Peter Tremblay, Manhattan Beach, Calif.

OLIVIA NEWTON JOHN DONNE—pop singer: "Let's Get Metaphysical."
Jud Richland, Washington, D.C.
sp. ment.: E. A. Levy, N.Y.C.

LUCKY LUCIANO PAVAROTTI—he sings where he wants to, when he wants to.
Jane Smith, N.Y.C.

GUSTAV FLAUBERT—perpetually intoxicated author: "Madame Brewery."
Mark Wolfson, Spring Valley, N.Y.

MARK ANTONY ANTONY—Roman emperor who still found time for his mother's midweek cooking.
Ann Brummel, Westfield, N.J.

WILLIAM MORRIS THE CAT—agent for feline talent.
Gary R. Claps, N.Y.C.

BUSTER CRABBE LOUIS—chef who swims after and catches everything he cooks.
B. H. Heffley, Schenectady, N.Y.

IMELDA MARCOS POLO—former first lady noted for introducing spaghetti-strap gowns into Philippine society.
J. M. Glick, Kinnelon, N.J.
sp. ment.: Adelle Colby, Massapequa, N.Y.;
Ricki J. Schweizer, N.Y.C.;
Eric W. Stotter, Forest Hills, N.Y.

JOE LOUIS SEIZE—King of the Ring. His motto: "God and My Right."
Msgr. A. V. McLees, St. Albans, N.Y.

JOE LOUIS BRANDEIS—ring judge, former clerk for Oliver Larry Holmes.
Kirsten Mueller, N. Arlington, Va.

HOWARD KATE SMITH—distinguished news analyst for the God Bless America Broadcasting Company.
Lisa Giordano, Chattanooga, Tenn.;
Roy Nemerson, N.Y.C.

LOUISA MAY ALCOTT & ANDREWS—owners, specialty store for little women.
Deborah Meyers, Brooklyn

ROBERT THE BRUCE SPRINGSTEEN—the boss of Scotland, 1306–1329.
Martha Burr, N.Y.C.
sp. mention: David Scott, E. Norwich, N.Y.

JUNGLE GYM MORRISON—lead singer, The Swinging Doors.
Scott A. Zettell, Jackson, N.J.

FRANK NITTI GRITTI—mob accountant obsessed with detail.
Chuck Gage, Fairfield, Conn.

OSCAR MAYER LANSKY—manufacturer with links to organized crime.
Steven Z. Mostofsky, Brooklyn

TENNESSEE ERNIE FORD LE BARON—actor/singer with wardrobe of Corinthian leather.
Stewart Dominicci, N.Y.C.

TONTORETTO—Venetian artist, first to work in war paint.
Allison Staff, Plymouth, Mass.

RICH LITTLE RICHARD—comedian who does an impression of a singer playing a comedian.
Mark L. Gillenson, Delray Beach, Fla.

BISHOP MARTIN J. SHEEN—anti-communist cleric who appeared in "Missals of October."
Ross Solomon, Arlington, Va.

MOGEN DAVID COPPERFIELD—magician who turns water into wine.
Oscar Weigle, Whitestone, N.Y.

HYATT EARP—security chief at Best Western Hotels.
Bea Radliff, Tamarac, Fla.

JULIUS CAESAR SALAD—the noblest romaine of them all.
D. M. Heiser, N.Y.C.

JULIUS CESAR ROMERO—emperor/actor: He came, he saw, he could not find the Batcave.
Paul S. Rosenthal, Albany, N.Y.

BENNY GOODMAN CHARLIE BROWN—Broadway pit clarinetist.
The Red Geranium, Rome, N.Y.

CHRISTOPHER ROBIN HOOD—legendary outlaw who robbed the rich to give to the Pooh.
Adam Doyle, Burke, Va.

LORD BYRON WHITE—poetic justice of the Supreme Court.
Cathy Staff, Plymouth, Mass.

HALF NELSON EDDY—tiny tenor: "Mama's L'il Baby Loves Short'nin'."
R. M. Richart, Tenafly, N.J.

MR. ROGERS AND HAMMERSTEIN—founders of children's musical theater: "Oh, What a Beautiful Morning in the Neighborhood" and "I'm Jest a Girl Who Can't Say 'Please.' "
G. J. Havas, N.Y.C.
similarly: Sander Marks, the Bronx

AYN RAND MCNALLY—author/publisher: "World Atlas Shrugged."
Mildred Dale, St. Louis, Mo.;
William Ranney, Las Vegas, Nev.

THOMAS PAINE WEBBER—politician/stockbroker: "These are the financial times that try men's souls."
James H. Bateman, Colts Neck, N.J.

JANE RUSSELL LOWELL—full-figured Boston brahmin and poetess.
Karen Bracey, Burke, Va.

WM. TECUMSAH SHERMAN BILLINGSLEY—general best known for his pronouncement: "Restaurant business is hell."
Ellis Schein, Reading, Pa.

JUDEO CHRISTIAN DIOR—host of "Lifestyles of the Religious and Famous."
Jan M. Armstrong, Rockville, Md.

ANN MARGRET MEAD—author: "Coming of Age in Las Vegas."
Willie Harrison, N.Y.C.

BUBBA SMITH CORONA—defensive lineman in touch-type football.
Carl & Christine Ranieri, Shirley, N.Y.

MATTHEW ARNOLD SCHWARZENEGGER—British poet ("Dover Beach") and health faddist ("Muscle Beach").
Emma L. Sailors, M.D., Dobbs Ferry, N.Y.

WASHINGTON IRVING BERLIN—author/composer: "Oh, How I Hate to Get Up in the Future."
Jan Leighton, N.Y.C.

LOUISA MAE WEST—author of "Big Women."
Fred Deutsch, Guttenberg, N.J.

MICHAEL CAINE AND ABEL—precursors of Peter, Paul, and Mary.
Jeanne Locascio, Yonkers, N.Y.

SIR WALTER SCOTT JOPLIN—wrote "Ivanhoe Rag."
Skip Livingston, Hopewell, N.J.

DALE CARNEGIE DELI—author: "How To Make Reubens and Influence People."
Donna O'Brien, Jackson, N.J.

JOHN MILTON FRIEDMAN—poet/economist: "Paradise Lost/Capital Gains."
Samuel A. Brody, Elmont, N.Y.

EDGAR AL AND POE—slapstick Gothic trio.
Allen Brookins-Brown, Minneapolis, Minn.

L'IL ABNER DOUBLEDAY—rustic who invented bush-league baseball.
Shannon Tutt, Duncanville, Tex.

PINK FLOYD WRIGHT—surrealist architect: designed "The Wall."
Benjamin Elisofon, Brooklyn

JOHN IRVING LAZAR—author/agent.
Florence Fertig, Port Washington, N.Y.

RAUL JULIA CHILD—actor/author: "Quiche of the Spider Woman."
Oliver M. Neshamkin, M.D., N.Y.C.
similarly: S. Pelchat, Torrington, Conn.

CARMEN MIRANDA DECISION—jurist noted for decision that persons arrested for wearing fruit must be advised of their rights.
David A. Greenwald, W. Hempstead, N.Y.
similarly: Mary Zucker, Far Rockaway, N.Y.

TOSHIRO MIFUNE VALENTINE—star of "Seven Samurai Sing Rodgers and Hart."
Jay Livingston, N.Y.C.

JANE WYATT EARP—star of TV's "Marshall Knows Best."
J. Palmer, Torrington, Conn.

MR. ED KOCH—a horse is a horse of course of course/And no one can talk to a horse of course/That is of course unless the horse is the Mayor of New York.
J. Gescheidt, D. Block, Mamaroneck, N.Y.
sp. mention: C. McKnight, Castleton, N.Y.

LUCIANO PAVAROTTI MCDOWALL—child opera prodigy: "How Green Was My Verdi."
Richard P. Shaffer, N.Y.C.

SANTA BARBARA HUTTON—patron saint of short marriages.
William Schallert, Pacific Palisades, Calif.

ALEXANDER GRIFFIN BELL—Attorney General who broke up AT&T.
Herb Martinson, Wheaton, Md.

FIBBER MCGEE AND MOLLY PARNIS—popular radio couple whose closet was precariously full of designer clothing.
Marj Semack, N.Y.C.

HERMES PAN AM—hard-to-please dance critic on "Good Morning America."
Annmari Ronnberg, N.Y.C.

PRINCE ALBERT CAMUS—inventor of pipe tobacco smoked by those pondering the meaninglessness of existence.
Andrea D. Rosen, Great Neck, N.Y.

PONTIUS PILATE ERROR—biblical figure who landed in the burning bush.
Pauline Waite, Williamsburg, Va.

GENERALISSIMO FRANCISCO FRANCO AMERICAN—dictator who remarked, "Let them eat spaghetti."
John Clarke, Cartersville, Ga.

EUGENE O'NEILL ARMSTRONG—playwright who penned "One Short Step for Man, One Long Day's Journey Into Night."
A. D. League, N.Y.C.

GRANDMA MOSES MALONE—painter/athlete known as "The Slam Dunk Artist."
Todd D. Ellner, Portland, Ore.

KYRIE TE KANAWA—diva specializing in religious opera.
Phillip D. Spinelli, N.Y.C.

RINTINTINTORETTO—dog portraitist.
Barry Anderson, Washington, D.C.

STANLEY KRAMER VS. KRAMER—producer/director who frequently agrues with himself over final cut.
Adi Firetag, N.Y.C.

WHITEY FORD MADOX FORD—winner of the Cy Young Award for Fiction.
R. S. Cahn, N.Y.C.
sp. ment.: Viktor Blume, Sayville, N.Y.

RAY CHARLES LINDBERGH—first to cross Atlantic nonstop in his plane "The St. Louis Blues."
Iris Temple, N.Y.C.

LUCY RICARDO MONTALBAN—wacky star of TV's "Isle of Lucy."
Robert Dutton, Los Angeles, Calif.

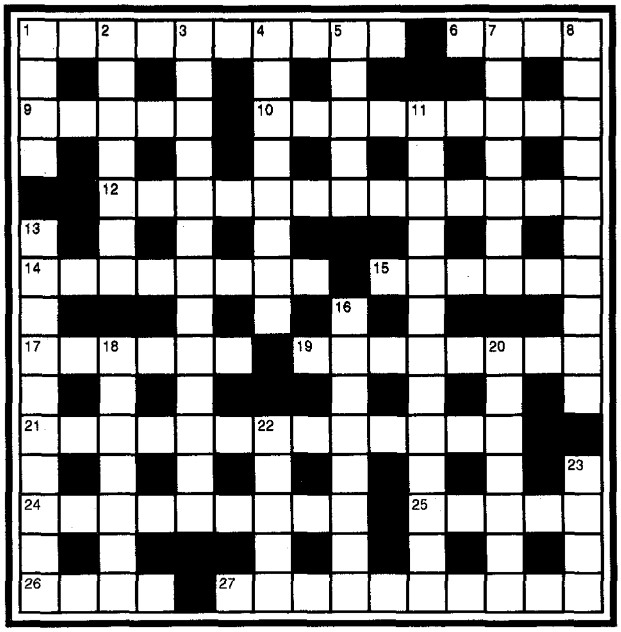
GREGORY XII GREENBERG—boyish pontiff who granted three days' grace to out-of-town postmarks.
Brian Bracey, Burke, Va.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 559, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 18. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 19 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Rear up, mate, somehow, if you want fruit ready to eat. (6, 4)
6 Exists in two manifestations as a goddess. (4)
9 Pay out what the punter gets right by the finish. (5)
10 A spell of cricket in that place where the job had once to be done by Americans. (4, 5)
12 There could be a slight effect from such depreciation. (13)
14 From which birds love to write home! (4, 4)
15 Could be slit perhaps, this coat. (6)
17 Catch parent out. (6)
19 What a saucy container to switch to for a journey on the water! (4, 4)
21 .... and here's what the crew may be doing, tidying up dresses. (8, 5)
24 The pig sat in the dish. (9)
25 Oil swirling about in river. (5)
26 Marryat's officer? Simple! (4)
27 Unquestionably miserly, vicious to Americans, average to most. (6, 4)



DOWN

1 Is under an obligation to produce stuff for wine. (4)
2 Machine driver redealt letters. (7)
3 A diner having a lunch is perhaps making 19. (5, 2, 6)
4 In favour of a drop in standard, but still making a complaint. (8)
5 May be near a sports venue. (5)
7 Has the lady called, ever so briefly, at the drinking den? (7)
8 Wastes make-up going to dances where workers aren't well-treated. (5-5)
11 In a hypothetical sense, a friend who doesn't exist. (13)
13 Can't find the actors, apparently—suffers a social setback. (5, 5)
16 Expressing approval of Shakespeare with benevolence? (4, 4)
18 Saucy back answer used by surgeons. (7)
20 Take a rest concerning malice. (7)
22 Chemical about to undergo a cash rise? (5)
23 Sounds like a short excursion for the bird. (4)

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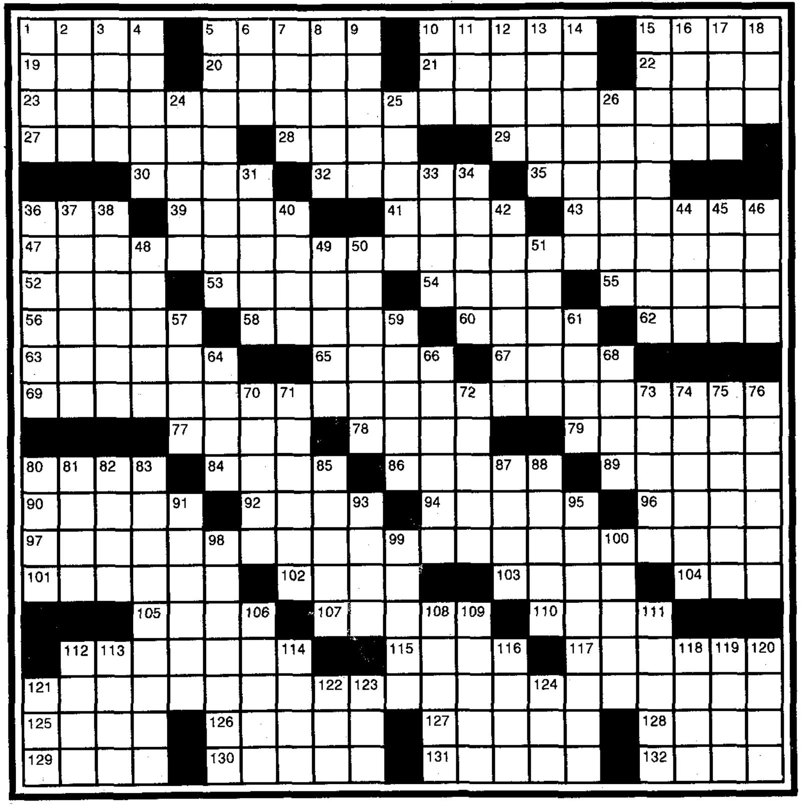
'TAX AFTER TAX': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

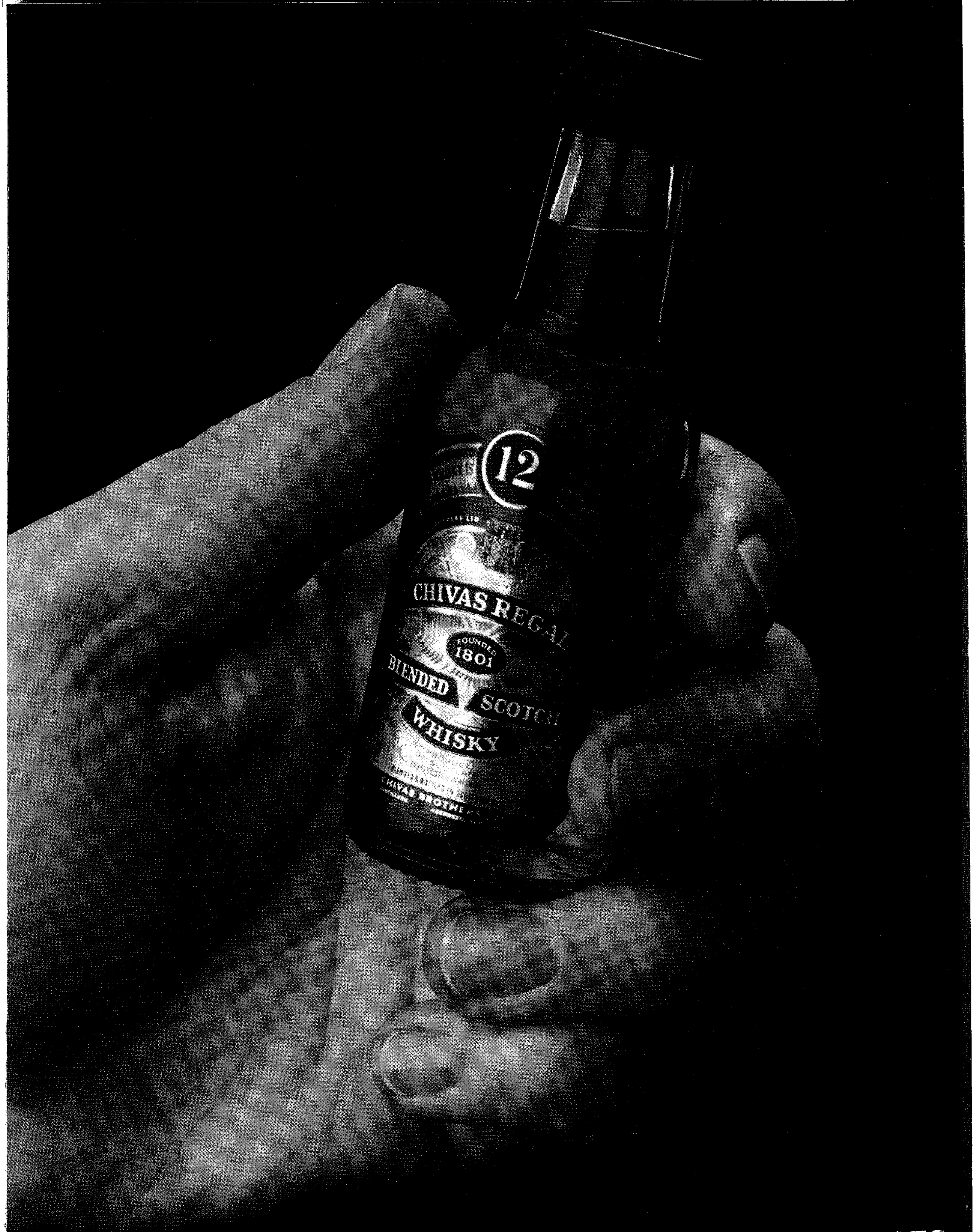
1 Grasshoppers' acquaintances
5 Goes kerplunk
10 What Mary had
15 Come down in buckets
19 Not imaginary
20 Play the tape again
21 Martinique volcano
22 Utah ski resort
23 Tax after tax . . .
27 Did penance
28 Gumbo ingredient
29 Apply in flecks
30 Pleased
32 Bout
35 Forever —— day
36 Sheep's greeting
39 To —— (precisely)
41 Weird-sounding lake
43 Ohio city
47 . . . after tax after . . .
52 Ukrainian capital
53 Honor an RSVP
54 Cal or Georgia
55 Painter Max
56 Outside, in anatomy
58 Afternoon TV fare
60 Kings, Gallic style
62 Proverbial septet
63 Llano lariats
65 Roe source
67 Neural network
69 . . . tax after tax . . .
77 Oliver's partner
78 Start of the Lord's Prayer
79 Art of horsemanship
80 It's taxed
84 First name in whodunits
86 Place of sacrifice
89 Van man
90 Molecule constituents
92 Lhasa priest
94 Rife
96 Prefix for type
97 . . . after tax
101 Of the backbone
102 Author Wiesel
103 Bridge coup
104 Sigmoid shape
105 Berber, e.g.
107 Les —— -Unis
110 Old Greek cry of revelry
112 Hosed
115 Home of the Mets
117 Printing goofs
121 Which leads me to ask: ——?
125 Regarding
126 Church tax
127 Piggish nose
128 "Able was —— I saw Elba"
129 Like a rail
130 Kickoff
131 More than prompt
132 Son of Seth

DOWN

1 Kind of rug
2 Following in order
3 Sonora snack
4 First-aid contrivance
5 Raptorial one
6 Wahine's necklace
7 Yes ——?
8 Hockey disks
9 Annoy other sleepers
10 Tarzan's friend
11 Trouser half
12 Woe is me!
13 Perle the hostess
14 "Johnny ——," 1948 film
15 April 15 sufferers
16 Last Hebrew month
17 Raison d'——
18 Calendar page
24 Biblical mystery word
25 San ——, California
26 Modernize
31 Crosses out
33 Meadowlands gait
34 OPEC ship
36 Oven experts
37 Ballerina Markova
38 Alcohol derivative
40 Ice star Phil, to friends
42 Convoy
44 Adjust the pitch
45 Greek peak
46 Clears after taxes
48 Egg-shaped
49 Study group
50 Word connector
51 Ali Baba adversary
57 "It was a lover and his ——": Shake.
59 Where Apia is
61 Goblet feature
64 Surfeit
66 Neckline sag
68 Kin of Gouda
70 "That Girl" of TV
71 Remove shoestrings
72 Part of TNT
73 Colonel Tibbets Jr.'s mother
74 Bad-mouth
75 Ten-percenters
76 Mervyn's family
80 Thai temples
81 On
82 Mongolian desert
83 Irradiance
85 Rousseau opus
87 Feels out of sorts
88 Actress Esther
91 In a fright
93 Keep —— (persevere)
95 Ludicrous distortion
98 Red wines
99 Leavening factor
100 Atlanta campus
106 Suit
108 The ones there
109 Medicinal herb
111 Pyle of the press
112 Laundry
113 Opposed
114 Facts and figures
116 Cupid
118 "—— o'clock scholar"
119 Hawaiian starch
120 Loggers' tools
121 Curiosity victim
122 Clock, to Konrad
123 Tennis do-over
124 Brynner



Solutions to last week's puzzles appear on page 162.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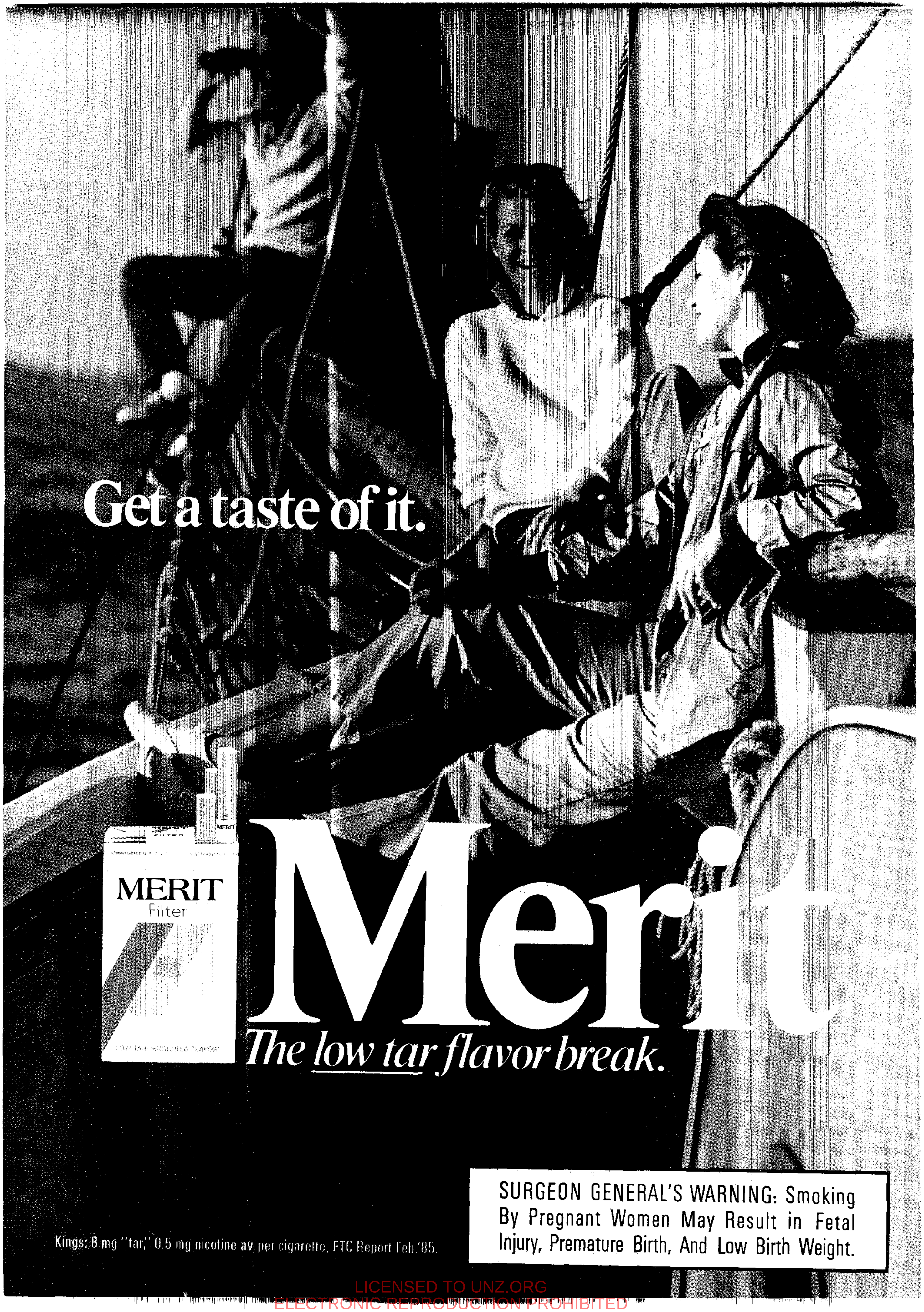
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